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5th. 1829.

A CONCISE
HISTORY AND ANALYSIS
OF ALL THE
PRINCIPAL STYLES
OF
ARCHITECTURE;
NAMESLY,
EGYPTIAN, GRECIAN, ROMAN,
THAT OF THE DARK AGES,
OF
THE ARABIANS AND OF THE NORMANS;
INCLUDING
A DETAILED DESCRIPTION OF THE ORIGIN, PROGRESS
AND DECLINE OF
THE GOTHIC.
TO WHICH IS ADDED, A SKETCH OF
THE ARCHITECTURE OF ENGLAND,
DOWN TO THE PRESENT TIME.
BY AN AMATEUR.

LONDON:
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PREFACE.

THE intention of the present work is, rather, that it should serve as a guide for the gentleman, and the *amateur des beaux arts*, than to the *professional* student of architecture.

The Author flatters himself, also, from his own experience, of the want of such a work, that it may prove peculiarly serviceable to young men about to undertake their classical travels, as an explanatory manual for all those architectural objects which must incessantly come under their observation, in passing from one country to another.

In traversing foreign lands, or any part of our native country, for the first time, curiosity is awakened, and our attention called to all external objects with which we are surrounded: but the

mind can only be amused with such objects, according to the means it possesses, of appreciating them: and our observations are always more or less fruitful, in proportion to the mass of information with which we are previously prepared: a remark that particularly applies to the examination of architectural monuments of different nations. Therefore, when stored with general ideas of art and science, every object urges a spirit of contemplation and enquiry, and leads to a thousand associations and recollections, that render the occupation of travelling, whether for business or pleasure, a never-ending source of intellectual excitement and improvement, which most effectually dissipates that morbid weariness that arises from either monotonous locomotion, or vacuity of thought.

INTRODUCTORY ESSAY.

No branch of art merits the attention of the scholar and gentleman, in a greater degree, than that of Architecture. It is a liberal science, which has for its end, ornament, as well as use; and is intimately connected with the study of antiquities, as with civil and religious history; therefore ought, indubitably, to occupy a proportionate consideration of every young man, in the acquirement of a liberal education.

It contributes most materially to the embellishment of a country; its splendor, and sublimities, when employed in adorning great towns, and cities, excite admiration, and attract men of genius: for its perfection and beauties are naturally associated with those of other arts and science, and operate as an index to the state of refinement a people has

attained; consequently will tend, in some measure, to raise a nation's importance in the estimation of foreign states.

Did not Pericles, by his taste and knowledge in the art, elevate his country to a degree of architectural magnificence, that has never since been surpassed, or even equalled? and Augustus, by studiously cultivating its graces, lay the foundation of the subsequent splendor of Rome? Kings of more modern history, also, sought to aggrandize their dominions, through its instrumentality: Even the dark ages, during the reign of the Lombard sovereigns—of Charlemagne, and of Charles the Bald, were somewhat brightened by its influential aid. Neither did the exalted dignitaries of the church, since those times, think it derogatory to their holy calling, to cultivate the taste, and study its rules. Many of them became the most eminent architects of their age: they were conscious of its powerful influence with man; and to their energetic pursuits, in the theory as well as practice of the

science, France, England and Germany, are indebted for some of the most splendid efforts of genius the art has produced in modern days.

To attain a perfect knowledge of it, and for the formation of a pure and classical taste, it requires an acquaintance with all the fine arts, with history, physical science, and with mathematics; therefore is not incompatible with the studies, and higher occupations, of a gentleman.

In fact, it is quite impossible for the architect, whose mind has not been improved by general learning, to select judiciously, as to style and form, or to observe the proper choice and adaptation of ornaments most suited to the destined purposes of his building. His profession, when ornament is required, considers the employment, also, of sculpture; therefore calls into action such general taste and knowledge, as may enable him to choose from history, and fable, those subjects most applicable to the edifice, and most expressive of its uses. Indeed, it will be found, on enquiry, that the

greatest architects history has recorded, of every age, were all men of reputed acquirement, and versatility of talent, in every branch of knowledge.

By forming part of a liberal education, gentlemen, in the projection of private edifices, or kings, senators and statesmen, in the prosecution of public works, of either utility or ornament, are better qualified both to direct the talents of professional men, and to appreciate their works; and have it in their power, at the same time, to check those extravagant fantasies architects are too apt, when left to their own judgment, to fall into, from ignorance, vanity, or bad taste: faults, which I regret to observe, are too glaringly prevalent in England at the present day. For the generality of our architects, instead of strictly adhering to the acknowledged forms and principles, as exhibited in all the splendid and imposing models of the Ancients, appear to aim only at immortalizing their names, by transmitting to posterity some shapeless invention of their own, in which they totally abandon


every rule prescribed by classic simplicity, the symmetry of proportion, or the harmony of design.

The cultivation of the arts, and the refinement of national taste, depend not on artists alone ; but on the general education of society, and the stimulus given by the patronage and munificence of princes, noblemen, and other opulent individuals : without which, artists become useless, and their talents sink into obscurity ; and such patronage can never be contributed, unless a taste has been first formed, or an admiration of art previously excited.

Therefore, until our universities, and other public seminaries, relax, in some degree, from the bigotted system of drilling in Latin and Greek, to the exclusion of every other branch of learning : until they, with greater liberality, direct the pursuits, and adapt the studies of young men to the acquisition of more general science, we must submit to the evil of seeing our country strewed with the whimsical piles of untutored masons.

A knowledge of Architecture is productive of more general interest and amusement, than is commonly imagined. When, historically, acquainted with the different styles of building, that have distinguished the people of various ages and nations, we are, at the first aspect of an edifice, enabled to determine the era of its construction, and to trace the circumstances, civil, political, or religious, it is connected with: which will be followed up, at the same time, with a crowd of recollections, relative to the character, state of civilization, the manners, customs, and institutions of the nation that raised it. Besides, unless we make ourselves acquainted with the genuine proportions and first principles of the Ancients, how little are we competent to form a just estimate of those matchless edifices, erected by them, during the most flourishing epochs of their history, and which not unfrequently constitute the main object of our travels into distant countries?

We have occasion for it, also, to qualify our-



selves for general conversation, in the present intellectual condition of society. Every body has travelled ; all have had forced on their notice the stupendous monuments of the Ancients, and the many beautiful, as well as curious structures, that adorn the great cities of modern times.

The different styles of Architecture are not to be considered as originating in the mere taste of a people for ornament, or the preference the eye may give to forms. They owe their birth to definite circumstances : to the religions that have influenced them. And it is rather curious to observe, on philosophical investigation, the extensive influence exercised by religious, or abstract ideas, over all material objects with which they are connected.

In all nations, Architecture appears to have been originally modelled and perfected by religion. The first step towards the improvement and civilization of a people, is the desire they manifest of rendering homage to the supernatural power that

has produced all things, and to raise up monuments for his worship : and, from the rudest-formed altar erected by the barbarian, to attest his acknowledgment of a supreme being, to the most splendid structures of Greece, and the gigantic monuments of the Thebaid, it will be found, that all owe their creation to the inspiration of religious sentiment ; and that the different creeds have invariably influenced the style of the art that has been adopted by their votaries ; which necessarily renders it easy, every where, to trace a relative connexion between the principles and structures of a nation. And to the spirit of religion, and its prejudices, may be, for the most part, imputed, the diversity of revolutions the art has undergone, in all ages.

The art of building, it is almost needless to say, was first dictated by necessity ; but, as I have just observed, to religion it is indebted for its improvement and perfection. It was the first art that stimulated mankind with the desire of excellence ; and it diffused fresh beauties, in proportion to the

advances nations made in civilization, or the ardor they felt for the deity they adored.

The writers of all countries concur in admitting the superstition of consecrating woods and groves, for the purpose of religious offices, to be the primitive custom, common to every uncivilized people, which was succeeded by the simple enclosure of their altars within a rudely-constructed edifice, or temple, formed of wood, and supported by the trunks of trees.

The next step in the progress of refinement, and which first appeared among the Egyptians, was the imitation of these rustic wooden fanes, in the more durable material of stone; which was followed up by new inventions and devices, according to the ideas that were suggested by the religious enthusiasm of the people, or the importance and ceremonies they attached to particular divinities, and creeds.

Like the sciences, the arts invariably proceed from the simple to the compound: so did this,

aided by the growing prosperity and civilization of the Egyptians, gradually acquire more complex combinations in the way of ornament and improvements, until, by scientific experience, and the dictates of priestly luxury, it attained the highest possible degree of splendor and costliness; a taste for which, has been diffused amongst all subsequent people and nations, in proportion as they have advanced in art, science, and refinement.

In the theoretical, or practical cultivation, of Architecture, we should have in view, the three principal qualities on which depend the attainment of its perfection; namely, utility, strength, and beauty.

Utility consists in the most judicious distribution and division of compartments, and in their comfort and convenience, as best suited to the purposes for which a building is destined.

Strength depends, first, on the selection of an adequate site, or the formation of an artificial foundation, where situation is unpropitious; se-

condly, in the mathematical arrangement of the various parts of an edifice; and, thirdly, in the choice of the materials that compose those parts: which calls into aid an acquaintance with physical science, and mathematics. Strength, when combined with magnitude, encreases durability, and adds sublimity to the third important quality; namely, beauty; which consists, first, in the simplicity of all details, and the symmetrical proportions, in all the forms of a building, whether relating to its internal apartments, or the general appearance of the exterior; secondly, in the uniform distribution of all subordinate members; and, lastly, in the judicious application of ornaments: the whole of which depends on a correctness of taste, founded on the knowledge of general history, mythology, and the fine arts.

The most just and certain test of perfection in an edifice, is, when every part (whether useful or ornamental, of the most simple or complex design,) has some meaning; can furnish an adequate reason

for its existence; and will not only bear scrutiny, with respect to its individual merits, but as it stands in relation to every other part, as well as to the whole.

Ornament is, by no means, objectionable; but it should be regulated by judgment: and its perfection consists, in observing a due medium, between the extreme of simplicity, and that confusion and redundancy of parts which have neither use or meaning.

Many admirers of the art seem to fancy that beauty consists in the abundance of decoration, and the perfection of it, in the skilful and delicate execution of its frittered parts. It may more generally captivate the vulgar eye, but never can satisfy the mind of the man of taste; and will invariably shock the accomplished architect, who seeks to produce grandeur, dignity, and beauty, only by means of elegant simplicity.

The exquisite beauty, and perfection of ornament, the Ancients acquired in the art, was pro-

duced by their moulding into graceful and elegant forms, all the essential parts that composed the edifice; and, when sculpture and statuary were employed, by appropriating them, either with respect to position or subject, in strict conformity with the general keeping and character of the structure.

Severity of style, and greatness of manner, consist in the exhibition of few breaks and interruptions in the *ensemble*, and in a plain, masculine, unadorned simplicity, combined with symmetry and solidity. Whilst numerous useless parts, and unmeaning divisions, bewilder the eye by their confusion, and give the character of littleness, as well as deformity.

The blending of the styles of various ages and nations, or of the different Orders of the Greeks, is an incongruity that betrays historical ignorance, and a decided want of taste. Their union destroys that uniformity and classical beauty which should most strictly regulate the architect, in all his aspi-

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Egyptian

ARCHITECTURE.

ON account of the immense distance of the country that gave birth to this style, and the little communication Europeans have had with those places that boast the possession of its most splendid remains of antiquity, arising from the barbarism into which Egypt has declined, and the consequent inconveniences as well as insecurities of travelling, little more is known to the generality of persons, than the mere name and existence of certain colossal masses of ruined edifices, without being acquainted with the peculiarity of those details, and remarkable characteristics whereon is founded their

celebrity, and which are alone sufficient to prove to us the ingenuity, the state of civilization, and the progress in the arts and sciences, the people who raised them must necessarily have attained: besides stamping on our minds the important conviction that Egypt is the original birth-place of scientific architecture, and has particularly furnished the leading principles of that style which has become so largely diffused throughout all the civilized countries of the world, and during so many centuries has been recognised as the great standard of the art; namely, the Three Orders of Greece.

Few travellers have furnished such satisfactory information as enables us to form a correct judgment on the subject, excepting the French artists who have visited them. Pococke and Norden have largely, though loosely, treated on their researches thither; but for intelligent and scientific communications, we are most indebted to Denon, who accompanied the French expedition, during its Egyptian conquests, and, under the auspices and protection of its great Captain, acquired advantages and facilities of research, unattainable by any of his exploring predecessors. Independent of possessing himself a genius fitted for the enterprise, he was seconded by the able assistance of



talented young men, furnished by the republican government. He visited every object with an unprecedented spirit of enthusiasm; and, being endowed with a refinement of sentiment and an acuteness of observation, he drew the most judicious inferences from the examination of their constituent parts, and the analysis of their details; whose characteristic beauties, by aid of his pencil and his pen, he has most scientifically developed to the great admirers of art, who otherwise might have remained to the present day in ignorance of their true character, and incapable of appreciating their most ostensible and prominent merits.

From all we are able to collect, from either sacred or profane history, it cannot be doubted that the Egyptians were the first people who cultivated the sciences, and brought the civil arts to any thing like a state of perfection. They were the first nation that erected temples to their gods: and to their religion and its superstitions may be attributed all those efforts and inventions, in the mode of constructing them, for which they are so justly renowned, and which undeniably entitles their style of architecture to the claim of primogeniture in the art. In its cause they studied improvements, concentrated all their powers of

invention, and exercised all their most ingenious skill, which consequently rendered architecture with them the art *par excellence*.

Their great ambition seems to have been, that the structures they consecrated to their deity should be in perfect conformity with their object, and that the strength and durability, exhibited in their ponderous magnitude, should serve to typify his greatness and immutability.

The reigning feature of the Egyptian style of building is the colossal form, that was every where and on all occasions adopted. The tremendous size of the blocks they employed, their apparent difficulty of transport, and the art necessary for raising them to their required elevation, render them, to the eye, works of super-human labor. They exhibited a nobleness of style, imposing in the highest degree. Austere simplicity, combined with order and regularity, pervaded the whole; which, with the solidity and massiveness of the parts, and the monstrous dimensions of the structures they composed, imparted an air of the most impressive sublimity. And although the Egyptian style may be considered somewhat sombre and deficient in the lightness and elegance of its Grecian rival, it perhaps better corresponded with the gra-

vity of the national character, and was more in harmony with the mysteries of its peculiar religion.

In the way of art and science, the Egyptians were a creative nation: as primitive architects they had no models to imitate; they borrowed nothing from any other people. Necessity suggested to them the first principle of the useful, whilst nature alone held up to them examples for the ornamental, the real and only source of pure taste. Nature they have faithfully copied; for all the decorative details of their architecture are most beautiful imitations of the natural productions of their country, namely, the lotus, all the palm tribe, the vine, the reed, papyrus, &c. &c.

From Egyptian principles may, I think, without difficulty, be traced the architectural skill, not only of the beautiful edifices of Greece, but of all those gigantic remains of antiquity in India and Persia,*

* The monuments alluded to of India, are Hindoo temples, of the most colossal nature, excavated in the granite mountains of Ellora, near Aurungabad, in the Decan, and in the island of Elephanta, which are supported by massive columns, and the figures of elephants and other animals, together with groups of colossal statues of their gods. They are works of whose origin history has preserved no memorial: however, their stupendous execution, and gigantic form, rank them amongst the wonders of human labor; and from their charac-

which developed the divine greatness and power ; so that all their inventions were dictated by the most profound judgment. Every detail was subservient to some great end, and was suggested by some urgent reason : every object thus spoke most intelligibly to the eye, to the heart, and to the soul of the beholder, which constituted these temples the sacred treasuries of Egyptian science as well as art.

And notwithstanding the multiplied addition of these details, which, on close inspection crowd on the various parts to a degree of sumptuous richness, they were disposed with such grace, elegance, and judgment, that they never interfered with the few lines that composed the simplicity of their architecture, but totally disappeared at a distance, and left the building in all the greatness of its first principles.

The materialism (if I may be allowed the expression) of Egyptian worship rendered all these details essential : it fixed the imagination on physical nature, and obliged the ecclesiastics to seek those forms best calculated to express the dogmas of their religion. And in contemplating their architecture, it is impossible not to be struck with the manifest influence religion has had in its creation.

The priests, who were the great depositaries of

all knowledge, were the exclusive designers of their religious edifices: they alone directed the taste of the architect and the sculptor; and they employed architectural grandeur, with all its accessories, to influence the minds of those people whose actions they wished to govern: nor can I imagine any thing better suited to inspire religious awe, and a profound reverence for the Divinity, as well as his earthly agents, amongst an idolatrous people, than this style of architecture.

With the exception of the pyramids in the vicinity of Grand Cairo, nearly all the principal and most interesting antiquities of the Egyptians lie within the district of Upper Egypt, from the frontiers of Ethiopia to Manfelut in the North, which includes the magnificent ruins of the temples in the islands of Philoe* and Elephantina, those of Kaum Ombou,† Esneh,‡ Etfu,§ Medinet Abu,|| Dendera, and Girgè: for a description of which I refer my readers to the elaborate and scientific work of Denon. Amongst their beautiful remains may still be discovered all the finest forms and

* This island was held particularly sacred by the Egyptians, from the idea that Osiris was buried there.

† Ombos.

‡ Latapolis.

§ Great Apollinapolis.

|| Tentyra in the Thebaid.

most ornamental details which the Greeks have subsequently adopted in their architecture; the consideration of which naturally awakens our surprise, that the world should so long have concurred in yielding the palm of originality to the Greeks, and attributing to them the first principles of architecture—asserting, that in their Three Orders only, are to be found the origin of true taste, the source of the first principles of the art; and at the same time, that the Egyptian architecture is but the infancy of taste and invention in that branch of human skill. Can we a moment longer submit to so unjust an imputation, and rob the true authors of their merited claims? No! a knowledge of the grandeur, nobleness, and harmony of design; the genius of composition in the ornamental accessories; of the exquisite finish and elaborate workmanship exhibited in the splendid remains of the above places, furnish ample testimony to contradict the assertion, and undeceive the world.

A very little reflection in the study of the various characteristics for which these architectural monuments are so remarkable, will suffice to convince the reader, that, though of a peculiar style, they are not productions of the infancy of the art, but assignable only to its maturest era; consequently,

the perfection of it: and that such perfection has resulted only from the practice and experience of many centuries: in further proof of which may be cited, the discovery Denon made at Thebes, of the ruined parts of ancient temples, serving as foundation stones to those now standing; and which he describes to be ornamented with hieroglyphics, in as high a style of finish as those of the superstructures, which we now look upon as the oldest remnants of art existing.

According to the authority of Manetho, who is the only Egyptian historian known, the temples to which the remains discovered by Denon belonged, were raised under the dynasties of the first Pharaohs, about 2200 years before Christ, at which period the country, though held in great subjection by the hierarchy, flourished in wealth, population, science, and the arts. The incursions, however, of a barbarian race of Arabian shepherds, called Hickshoz, overthrew the Pharaohs, drove them out of Egypt, destroyed all their magnificent monuments, and subjected the country to the most desolating and oppressive slavery, during two dynasties of their rustic kings. But they were in turn driven out by the restored Pharaohs, who recovered their country, with the additional power of being inde-

pendent of the hieratic influence, and established one of the most brilliant eras of their race. Under them, and about 2000 years before Christ, rose up the splendid edifices we now see in ruin: they rebuilt the fallen cities, restored the desolated temples, and embodied with the new ones the sacred relics of the old, whose hieroglyphical inscriptions, if interpreted, might develop to us a most abundant source of information. Should, therefore, the system of decyphering hieroglyphics, so ably advanced and so rapidly improving under the directions of Champollion (who is at this time in Egypt, prosecuting his indefatigable researches on the subject), lead to successful results, we may hope, ultimately, to be made acquainted with something beyond traditionary data and history, of the great patriarchs of art and learning.

The present noble structures owe their fall to the Persian tyranny under Cambyses, who, (500 B. C.) after laying waste the whole country, finally destroyed Thebes, crushed the priesthood, and terminated the independent sway of native sovereigns.

The Egyptian temples were without roofs; consequently the interior colonnades had no pediments, and merely supported an entablature, composed sometimes of only architrave and cornice; some-

times architrave, frieze, and cornice, formed of immense blocks,* united without cement, and ornamented with hieroglyphics, bas-reliefs representing their zodiacal signs, and religious processions; and frequently with that species of decoration subsequently imitated by the first Grecian architects, who distinguished them with the appellations of triglyphs and metopes, and rendered them the principal characteristic of the Dorian style. Perfect specimens of it are seen in the eastern gallery of the great temple, in the island of Philoe, in an architrave fragment at Kaum Ombou, and in the temple of Hermontis.

The columns of the Egyptians furnish a great variety in style, dimensions, and proportion, though always heavy, and almost invariably imitations of some shrubby or arborescent productions of their

* The following dimensions of a portico belonging to the temple of Hermopolis, will give an idea of the massive proportions. Height of the portico, 60 feet; ditto of pillars, 36 feet; diameter of ditto, 8 feet 10 inches. The architrave, as well as frieze, composed only of five blocks, each 22 feet long. One only stone of the cornice remains, measuring 34 feet. The diameter of the columns is found to be $7\frac{1}{2}$ feet to 12 feet, and vary according to the situation in the same building; as in the portico at Karnac; but their height will be found generally about $4\frac{1}{2}$ diameters; although examples sometimes occur varying from this rule.

own country; sometimes representing the plain trunk of a tree; such as the pillars of the little temple adjoining the palace of Luxor, from whence the heavy tapered shaft of the Dorians has originated; sometimes representing bundles of reeds, or the whole plant of the papyrus, bound together at different distances, and ornamented at the base with palm leaves. Hence the flutings, the torus, and astragals of the Greeks; the first of which are but imitations of the divisions between the reeds, and the latter of their bindings.

The central swell of the early Doric shaft may be traced from the Egyptian ones, as found in the southern temple at Karnac; and some columns are seen to represent the whole plant of the lotus,* palm, or papyrus, whose calyx flower, or tuft of leaves, bound together at the pinnacle, form the capital.

The capitals of Egyptian columns are also found

* The lotus and palms seem to have been preferred, and more frequently introduced than other plants. The first being an abundant production of the Nile, was partly held sacred, as emblematic of its annual overflow; whilst the latter being the most common, and in such variety of species, furnished innumerable models for their imitation. The one alluded to above, is the date palm, which grows in clustered stems.

to be representations of almost all the flowers and leaves peculiar to Egypt; frequently exhibiting the most delicate and minute parts of the plant; such as the petals, capsulas, pistyls, seeds, &c. In the great temples, the head of Isis, with his accompanying attributes, oftentimes forms the capitals: but, to facilitate the comprehension of the amateur, I have introduced, in the plates annexed, various specimens of both capitals and shafts, as copied from the most celebrated ruins; amongst which the reader will have no difficulty in discovering the origin of Grecian taste. The Ionic volute is distinctly traceable in those belonging to Latopolis at Esne; is also seen at Edfu, and is the prevailing feature of those at Kaum Ombou.

The door ways are usually found to be the most ornamented, and are invariably surmounted with a winged globe; which, I have no doubt, was meant to typify the Deity, the symbol by which they represented the universe, whose invisible and divine image they dared not venture to characterize in any human form.

One of the temples at Karnac, called the Memnonium, as well as at other places, exhibits examples of peristyles, supported by colossal figures instead of columns, which evidently have suggested,

to the Athenian Greeks, the invention of their Carian and Persian peristyles.

The decorative accessories of the Egyptian temples, as I before observed, were composed only of what might prove useful. Hieroglyphical inscriptions every where met the eye, to express and enforce their precepts of morality, or the dogmas, sacred rites, and ceremonies of their religion. Frequently the great actions of their kings and heroes were recorded on the walls; as at Luxor; where the conquest of India is expressed in beautiful design within a series of pannels, with such a degree of grace and elegance of outline, that the whole constitutes a richness of ornament of the most striking order.

Statues of their gods, in a few constrained attitudes, occupied places in divers parts of the temples, though always stiff, formal, and to us unmeaning. The art of sculpture with them was exclusively rendered subservient to the purposes of their worship. Priestly ordinance directed the designs of the sculptor; a few positions only, with the accompanying attributes of the Deity, were assigned to express the religious meaning: so that the great restrictions thus imposed upon the artist, fettered his genius, and altogether precluded the

practice of that animated locomotion, that expressive intelligence so peculiar to the great Grecian masters. Hence that physical repose, that simplicity of attitude, that quiescent state of nature, so characteristic of all the Egyptian statuary that has been hitherto handed down to us.

TOMBS AND PYRAMIDS.

THE architectural greatness of the Egyptians is also strongly manifested in the splendid examples of their sepulchral monuments; which furnishes a proof at the same time of the great importance they always attached to the ceremonies of sepulture.

The preservation of the dead, with them, constituted a most solemn rite, and may be traced to the earliest ages of the nation. In it originated the custom so peculiar in Egypt, of mummifying the corpses, a ceremony to which they devoted the greatest care and skill; as is evinced by the perfectly preserved specimens that have been handed down to us after so many ages of death. The Egyptians held the inviolability of the tomb most sacred; consequently,

not only studied durability, but a splendor and magnificence in their form and ornament, proportioned to the means and the condition of the deceased.

Of these monuments the pyramids naturally rank first on the list, as well on account of the purposes to which they were devoted, as for their gigantic dimensions, which are monstrous, even when compared with every other colossal effort of Egyptian skill. And notwithstanding the various conflicting conjectures of modern travellers, and historians, the diligent researches of Denon and Belzoni have confirmed the accounts left us by Herodotus, of their being exclusively appropriated to the inhumation of *one* royal corpse.

According to the best and most learned authorities, their appellation derives its etymon from an Egyptian word, signifying eternal mansion. They are found to be composed of immense blocks of stone, heaped together in a regularly mathematical form, diminishing from a broad quadrangular base to a narrow apex; the whole surface being cased with a hard polished stone. In the interior, and about the centre of the whole pile, is constructed one solitary little sanctuary, for the preservation of the royal sarcophagus, the sole object of these

immense, these colossal structures! * Vaulted galleries communicate with the chamber from the exterior, the entrance to which was kept strictly closed, and only known to the family of the deceased.

The greatest pyramid, according to Belzoni, measures at the base 693 feet square, with a perpendicular height of 498. Herodotus tells us it was erected by Cheops, who, he says, employed 100,000 men twenty years; and that not having pecuniary means sufficient to complete it, he levied taxes, and imposed such burdens on the nation, that the most dangerous discontents arose, which induced him to have recourse to the still more abominable plan, of lending a beautiful daughter in prostitution, by which he procured so immense a sum, that the princess, with the surplus, was enabled to erect for her own use the small adjoining pyramid. The marble with which the great pyramid is cased, Herodotus says, came from the Arabian quarries, near the Red sea; and that, for the transportation of it, Cheops caused convenient

* The vaulting of these galleries proves the Egyptians to have been totally ignorant of the construction of the arch: it is formed by immense blocks of stone, placed against each other, at the upper extremities, at an inclination of about 45 degrees, which forms a sort of triangular-shaped passage.

roads to be constructed across the country, and canals to be cut. The first discovery of its entrance, since the Christian æra, was in the year of Christ 827, during the reign of Caliph Mahomet, who caused it to be opened and explored.

To secure their dead from the inundations of the Nile, or envelopment by the drifting sand, the Egyptians established their sepulchral sanctuaries, wherever they found an elevated rocky stratum. There they excavated immense catacombs,* divided into a variety of chambers, branching out in different directions, forming altogether an extensive subterranean labyrinth, which they worked up with the most exquisite architectural delicacy, and ornamented with colossal statues of their deities, paintings, hieroglyphical designs and inscriptions, bas reliefs in the most graceful style of execution and design, representing the actions and life of the deceased; the whole of which was finished with that delicate species of decoration known to us by

* The use of catacombs is evidently derived from the Egyptians, who every where propagated the custom by their colonists. The Greeks, of course, imported it with many other arts. And the Phenicians introduced their use amongst the Sicilians, from whom, the Romans, after the conquest of Sicily, by Marcellus, 212 B. C., received the first hint, and adopted the practice.

the name of arabasques. Such sepulchral magnificence strongly, I think, supports the supposition, that the Egyptians often frequented their tombs, for the purpose of performing periodical ceremonies, or tributary rites, in memory of their departed heroes, friends, and relations.

The most curious and remarkable of these sepulchral monuments existing, are the royal tombs, and Necropolis, near Thebes; the latter of which is about a quarter of a mile from the modern village of Siut, where an extensive longitudinal calcareous hill, forming a barrier between the Lybian desert and the valley of the Nile, is completely covered with these excavations, and constitutes one continued cavernous mass, whose chambers perfectly correspond with the above description; each being, according to custom, adapted to the rank, condition, or character of the deceased.

The ages of Christian persecution rendered them the secret abodes of its victims, and they subsequently became places of retreat for the numerous Coptic cenobites and hermits who frequented the Thebaid, during the early ages of the Church; the rude emblems of whose devotions still remain on the walls; such as crosses, crucifixes, Coptic inscriptions, &c.

OBELISKS.

OBELISKS are also of Egyptian origin, and were, according to the authority of Herodotus and Diodorus Siculus, the sole prerogative of kings, invented for the purpose of recording, and transmitting to posterity, the glory of those who had immortalized their names, by illustrious actions, or heroic deeds. They are quadrilateral acuminate beams, terminating in a pyramidal apex, surmounted by some emblem of the national glory. They have been found on various sites of the ancient cities of Egypt; sometimes before the palaces; and frequently adorning both the interior as well as the entrance of the temples: from which latter circumstance many writers have inferred they were exclusively devoted to religion. But we learn from the ancient historians, and particularly Diodorus Siculus,* that the Egyptians associated the power of kings with that of their gods: that they revered and addressed them as such, supposing they were partakers of the divine nature; and that it was through the medium and peculiar care of Pro-

* Lib. i, c. 90.

vidence they arrived at supreme power:† which will easily account for the obelisks being introduced within the temples.

They are usually found to be of red granite, which, on account of its durability, better suited the object of their erection; and on the four sides were designed the regal records, in hieroglyphical inscriptions. They were composed of one solid block, and, like all the other architectural masses of the Egyptians, hewn into form whilst in the quarry, from whence they were floated down to their destination, during the inundations of the Nile.

† Under the Jewish theocracy, also, the judges are represented sitting, in the place of Jehovah.

Grecian ARCHITECTURE

THE elegance, simplicity, and grandeur of Grecian architecture, possesses such undeniable and universally acknowledged merits, that the style has (notwithstanding innumerable vain attempts at improvement, and futile innovations,) successfully withstood the test of nearly twenty centuries, and acquired, throughout every civilized country of the world, the uncontested distinction of a preference for the rules of its ancient masters. And although we have endeavoured to diminish its claim of originality, it is so moulded into the perfectability of a system, that the most profound harmony and symmetry pervade the whole. It is ornamental, yet chaste and unpretending; and without being colossal, is so great and imposing, that it cannot fail exciting, within the mind of every lover of the art, all the varied sensations of the sublime and beautiful.

In tracing the origin of this branch of Grecian art, I have rejected the common traditions respecting it, as being both unreasonable and divested of the semblance of truth; and I have even ventured to oppose the suggestions of Vitruvius, who, in due submission to his fame in every other respect, I think, widely derogates from the dignity of judgment, in stating that the Greeks invented the Orders, to represent the different sexes and ages of mankind: that the Ionic volute was in imitation of the female curls; that the bases of pillars represented the modes of shoeing peculiar to those ages; and a hundred other unnatural inferences, unworthy of his fame.

According to their own acknowledgment, the Greeks were not only indebted to Egypt for the various branches of science, acquired by their great men in the schools of Memphis and Heliopolis, but they borrowed also, many of their most useful as well as elegant arts of life, which, by perseverance, they in a very short time brought to a high state of perfection.

But the reader must not hence confound the inhabitants of Græcia Proper with those of her Asiatic colonies, and attribute, as is very often erroneously done, to the former, the origin of

Grecian taste and science: he will find, by a strict examination of the events of Grecian history, and a comparison of their data, that to the latter is owed the first cultivation of the learning and arts, which they, at a later period, diffused throughout the dominions of their mother country.

These colonists consisted principally of Ionians and Dorians; the former of whom emigrated from the Peloponnesus, on the return of the Heraclidae, 1040 B. C. and settled in that part of Asia Minor since termed Ionia. The latter transported themselves, at different times, to Rhodes and Crete; also to the peninsula of Caria (south of Ionia) and its neighbouring islands, where they formed that celebrated confederacy of independent states called Pentapolis, from whence emanated all those numerous colonists that subsequently peopled Sicily and the South of Italy.

Stimulated by a remarkable spirit of emulation and industry, these Asiatic Greeks rapidly attained a degree of prosperity that rendered them a most powerful people. In the eighth century before Christ, having attained a footing in Egypt, they acquired, and thenceforward preserved, an exclusive commerce with that ancient and powerful kingdom, and in less than three centuries after

their first settlement, became so flourishing and refined a nation, that they not only rivalled their European ancestors in prosperity, but transmitted to them the science, taste, and ornamental inventions they had themselves acquired from their neighbours.

By their industry, aptness, and ingenuity, they ennobled *all* the arts: they were the first people who sculptured in marble, and wrested statuary from its Egyptian stiffness and inanimation. They perfected the art of casting in brass, and were remarkable for their skill in design. They cultivated and became particularly skilful in architecture; in which, I cannot for a moment hesitate in feeling convinced, they have derived all their first ideas and forms from the imitation of Egyptian models, with which, through the medium of their commercial communications, they made themselves familiarly acquainted. And this assumption will be found considerably strengthened, by the circumstance of their architectural skill only manifesting itself subsequent to their commerce with the Egyptians; whose edifices, as I have before mentioned, furnish all the peculiarities that particularly mark Grecian architecture; such as flutings, the Doric triglyph and columnar swell, the Ionic volute, and

the bell-shaped capitals adorned with leaves, which the Greeks have only altered, by substituting the olive and acanthus for the palms, &c. &c.

The names of Doric and Ionic perpetuate the honor of their first rise amongst the Asiatic colonists, whose skill at length inspired the genius of the mother country with such an ardour for emulation, that the Attic artists soon imitated the inventions of the colonists, with most complete success, and, in the fifth century before Christ, totally eclipsed their prototypes, by the architectural lustre they displayed in the edifices that were raised at Athens, under the auspices of Pericles and Phidias, whose age is established as the acmé of Grecian skill, and the epoch of their architectural greatness.

The Egyptians having astonished the world, by the colossal dimensions of their style, it remained for the Greeks to add the delicacy and gracefulness of beauty to sublimity, and to blend with magnitude the symmetry and proportion of design. To inventions of their own, they united all the details they borrowed from their African neighbours, which they modelled, according to fixed rules and principles, into certain specific forms, whereon was ultimately founded that system of the three Orders,

namely, the Doric, Ionic, and Corinthian, which have ever since been acknowledged the universal standard of taste in the art. But at what period these Orders were distinguished, and combined into one system, remains enveloped in obscurity: they are only mentioned for the first time in history by Pausanias, in his description of the Temple of Minerva, in Tegea, which was rebuilt about the fourth century B. C.

Previous to a description of these Orders, the following observations may not be unacceptable, as tending to facilitate the comprehension of the young amateur.

The measure by which the proportions of all the various members of architecture are regulated, is the lower diameter of the columns, divided into sixty parts, or lines, which constitutes the architectonic scale, called a module.

The front of an edifice is usually termed the façade; it is the most finished part of the building, and generally ornamented with a projecting portico, surmounted by a pediment.

Pediments are triangular or circular, and are, by the moderns, applied also to door ways and windows: they are composed of two parts, namely, tympanum and cornice; the former of which is the

terior area or pannel, and is usually devoted to ornament or inscriptions. The latter crowns the whole, and is made to correspond, in every respect, with the cornice of the entablature. It must be observed, that pediments in the antique were invariably triangular, containing within the tympanum fine sculptural groups, suited to the character of the building.

The distances between pillars are called intercolumniations, which, according to the rules laid down by Vitruvius, are of five kinds, namely, ptenostyle, which includes those that are one module* and a half in width; sistyle, two modules; eustyle, two and a quarter; diastyle, three modules; and areostyle, four modules.

An Order is distinguished by two principal features, called entablature and column; the first consisting of cornice, frieze, and architrave; the second, of capital, shaft, and base.

The architrave (called by the Greeks epistyle) is that part which immediately rests on the columns, and is intended to represent the main beam of the

* There seems to be some little deficiency in this mode of Vitruvian division; since we find the intercolumniations of some of the most admired specimens of ancient art, (namely, those of one module,) to be entirely unnoticed.

primitive wooden temples: hence its appellation, from the Greek words *Ἀρχο* and *Τραζο*.

The frieze is the centre division, which reposes on the architrave, and is commonly devoted to ornament; hence its Roman designation, *Frigium*, (embroidery,) from whence we derive our English term *frieze*: by the Greeks it was called *zoophorus*, because, in imitation of the Egyptians, they frequently enriched it with sculptured animals, or the zodiacal signs.

The cornice (from the Roman term *coronis*,) is that part which surmounts the whole, and supports the roof: it projects considerably beyond the rest, for the purpose of protecting the subjacent members, and is again subdivided into a variety of ornamental parts, adapted to the style to which it is applied.

The capital is the upper member, or the crowning of the column, on which the architrave reposes, and is distinguished by ornamental devices peculiar to the Order to which it belongs.

The shaft is that portion of the column comprised between the capital and the base, and was, amongst the ancients, generally striated with channels, called *flutings*, a species of ornament whose origin has been variously derived by authors who

have treated on the subject of architecture ; by some pronounced an invention for the purpose of holding the military spears of the ancients ; by others, an imitation of the striated bark on the wooden pillars of which original edifices were constructed. However, from the specimens with which Egyptian architecture furnishes us, I think it can no longer remain doubtful, that the Greeks have borrowed the idea from those Egyptian columns which were made to represent bundles of reeds, papyrus stems, date palms, &c.

The base is the lower termination of the column, which rests on the flooring, or on a pedestal raised for the purpose : it is formed of projecting mouldings and plinth, in number and form, as regulated by the Order to which it belongs.

* It must be remarked, that although examples may be found to vary from the above rules, yet they constitute the most prevailing characteristics of the ancient structures.

THE DORIC ORDER.

THIS Order lays claim to a more remote origin than either the Ionic or Corinthian; it is the first-born of Grecian architecture, and, as I have before observed, owes its appellation to the Asiatic Dorians, who, considerably previous to the introduction of any other style, first adopted and composed it from the ideas they had gained in their observation of the Egyptian edifices. Indeed it was for a long period the only one known, and was brought to great perfection by the Asiatic Greeks. Prior to the Macedonian conquest, it was exclusively practised, with very few exceptions, throughout European Greece, where even to this day the most ancient remains are found to be the finest specimens of this Order.

Its peculiar characteristics are, a short thick column, diminishing considerably between the base and the neck, supporting high, ponderous entablatures.

The column is fluted with twenty-one channels; within a few inches round the upper part of which,

in the antique, were cut one, two, or three grooves, supposed for the insertion of bronze astragals.

The capital is composed of two parts, called abacus and ovolo. The former is a square, flat slab, or die, (hence its name, from the Phœnician square counting-table, called abac,) which crowns the capital, and serves as a protection to the whole column. The ovolo* is the lower member, resting on the capital: it is considered most perfect in form, when representing the quadrant, or fourth part of a circle, and is ornamented with two or three mouldings at the bottom, called annulets.

The cornice of the Doric entablature is (though frequently complicated and subdivided into various members, by the moderns) the most simple of the three Orders, being composed of a thick, heavy corona, under which are placed carved mutules, in imitation of roofing rafters, and which constitute one of the genuine marks of the Order. The frieze is distinguished by its triglyphs and metopes; a style of ornament manifestly borrowed from the

* The term ovolo was first, though indiscriminately, applied to this Order, by the Italian revivers of ancient architecture, who derived it from that of ovum, which the Romans affixed to the same member in the Ionic, on account of the sculptured eggs with which they ornamented the surface.

Egyptians, whose ruined edifices still preserve some of its most perfect specimens: the terms are of Grecian application, the former signifying its principal characteristic, namely, the fluted channels, which are grouped together, and placed at regular distances on the face of the frieze. The metopes are the intervening spaces between each triglyph, as the word in Greek expresses, and are frequently ornamented with sculpture.

The architrave of this Order, is a broad, plain fascia, with a projecting band on the upper border: under this band, and under each triglyph, is placed a fillet with six pendent drops, called guttæ, coinciding at the ends with the vertical sides of the triglyphs.

The proportions of this Order varied very much, even amongst the ancients; it was, however, with them, always distinguished by the most imposing massiveness, and severe simplicity; of which the temples of Sicily, Pæstum, Athens, together with a few other fragments in different parts of Greece, offer the most beautiful and striking examples. As a guide for the amateur, I have given the following dimensions, which are a mean resulting from all the most celebrated buildings of

antiquity, and will be found illustrated in the annexed plate.

The whole column, $5\frac{1}{2}$ or 6 modules; of which the capital ought to occupy half a module, namely, 14 lines for the abacus, and 16 for the ovolo. The shaft should taper 15 to 17 lines from the inferior diameter to the neck, under the ovolo.

The entablature ought always, in this Order, to be full one-fourth of the whole column in height, divided into 24 parts: six of which are given to the cornice, eight to the frieze, and ten to the architrave.

The Doric Order, even subsequent to the invention of the other two, continued to be preferred and practised throughout Greece until the arrival of the Romans, whose love for the ornamental caused almost a general adoption of the Corinthian. Nothing, I think, can exceed or equal the elegance and simplicity of this Order. Whether on a large or small scale, it excites equal admiration. When small, it imposes on the mind, and appears greater to the eye by the harmony of its details, by the simplicity of its dimensions, and the symmetry of the general design: if exhibited on a large scale, its projecting points, and promi-

nent features, together with the commanding repose of its massive entablature, and the prevailing unity of its parts, present to the eye of the spectator the most fascinating effect.

Being the heaviest of the three Orders, it is best adapted to the ground-flooring of an edifice, and never ought to be introduced in an upper story, excepting when supported by a heavier style, namely, the Tuscan; of which we will treat hereafter. Modern architects have, however, almost entirely deviated from the original character the ancients gave to the Doric, by lengthening the column to frequently eight diameters, diminishing the swell, and oftentimes adding a base, which has completely latinized and effeminated its form, and robbed it of that male solidity and noble grandeur so striking in the Grecian.

THE IONIC ORDER.

THIS Order owes its rise and appellation to the Ionians of Asia Minor, who, in their cultivation of architectural taste, introduced into their country the new form which peculiarly distinguishes the Ionic, namely, the spiral volute; the idea of which, it is evident, with very little alteration, they have, during their commercial intercourse, borrowed from the Egyptians, whose temples, particularly at Etfu, Bent, and Kaum Ombou, furnish on their capitals abundant specimens of a feature closely assimilating to its form. The period of its first adoption is nowhere recorded; however, from an association of historical events, and their data, which I have carefully examined, I conjecture it must have been about the middle of the 6th century before Christ.

It is more delicate and graceful than the Doric, and although its general appearance is simple, it is also elegant and majestic, and constitutes an agreeable medium between the massy Doric and the slender Corinthian. Its distinguishing characteristics are a somewhat lighter and more ornamental entablature than the Doric, resting on a

more slender column, whose distinctive feature is the spiral volute.

The column is fluted with 24 channels, and an equal number of fillets. The capital is composed of an abacus, whose sides are scooped, and from which depend two spiral volutes, in form of a baluster or pillow, the whole being supported by an echinus,* cut into eggs, and bordered by a beaded astragal above and below. The centre of the channel, between the abacus and the echinus, is usually ornamented with a small piece of sculpture.

The base consists of a torus and two scotias, separated by astragals; the whole of which stand on a square plinth.

The cornice of this Order is generally much divided into parts by mouldings and dentil bands, the latter of which constitute a genuine mark of the Ionic entablature; they were originally intended to represent the ends of the smaller wood work of the roof, and derive their appellation from their similarity to a row of teeth.

* The term echinus was applied by the Greeks, on account of the surface being covered with sculpture, which rendered it rough and uneven, like the husk of a walnut; which the word expresses.

The frieze, amongst the early Ionians, did not necessarily constitute a part of the entablature. In most of the Asiatic remains it has been found wanting; which affords an additional proof that their architectural ideas are borrowed from Egypt, where the entablature is frequently deprived of frieze. It only became an essential member under the Attic artists, who ornamented it with various sculptural designs.

The Ionic architrave is sometimes plain, crowned with a cymatium, but generally speaking divided into two or three *faciæ*, by broad fillets or bands.

The proportions to be observed are as follow: the whole column eight modules, of which the base occupies 30 lines, and the capital 20 lines; namely, abacus $6\frac{1}{2}$, echinus $6\frac{1}{2}$, and intervening channel 7. The volutes depend considerably lower than the echinus, their whole depth being 27 lines. The shaft $7\frac{1}{2}$ modules, tapering 10 lines from the inferior diameter to the neck.

The entablature ought to be very little more than one-fifth of the whole column, viz. one module and 38 lines; giving to the architrave 31, frieze 27, and cornice 34 lines.

The Ionian cities of Asia Minor, of course, fur-

nished the most numerous examples of this Order, until the various invasions of the Persians, who, jealous of seeing the condition of the Ionians flourishing so rapidly under the influence of peace and industry, made incursions into their country with powerful armies, whose priests* urged the destruction of all the temples. The injunction was strictly observed by the rapacious soldiery; and, with the exception of the one of Juno, at Samos, which Herodotus and Pausanias say was spared, in consideration of the conduct of the Samian fleet, at the battle of Loda, all were laid in ruins; thus accounting for the few remains to be found in Asia Minor. However, the most exquisite relics we have of the Ionic, are the temples of Minerva Polias at Priene, and of Jupiter Erechtheus, and Minerva Polias at Athens, which, for beauty and finish exceed every other remains of antiquity, and may justly be proposed as the canon of this beautiful Order.

* The ancient Persians worshipped the Deity in the open air, and held it sacrilege to surround with walls, or to restrict to space, the place devoted to his worship.

THE CORINTHIAN ORDER.

THIS was the last invented Order of Greece, but at what precise period, or by whom, is quite unknown. The old story of the Corinthian architect, Callimachus, having borrowed the idea from a funeral vase, encircled with an acanthus plant, which is said to have attracted his attention and admiration, I do not think will bear scrutiny: he lived in an age (540 B. C.) much earlier than that style is by any means traceable, even by associating events, and when architecture had not attained any degree of perfection or variety amongst the European Greeks: besides which, the olive branch constitutes the ornamental part of all the most early Corinthian capitals known; a circumstance that greatly tends to shake the belief of such a tradition. At all events, whoever claims the merit of the invention, has, very clearly, borrowed the idea from a bell-shaped capital, very common in Egyptian architecture, the body of which is gracefully surrounded with palm branches,

and which he has only deviated from, by substituting the latter, with the plants most peculiar to his own country.

If we may be allowed to judge, by the comparatively few and unimportant remains of this Order in Greece, attributable to periods anterior to the Roman conquest, it can never have attained any degree of favour equal to the other two. However, productions of a subsequent age are very generally diffused over the Peloponnesus.

Being possessed of an ornamental character, it suited the splendor and magnificence of Roman taste; and on becoming masters of the country, the Romans caused it to be generally adopted, not only in Greece and their own cities, but throughout all their colonies, and every other country that subsequently fell under their dominion. Hence, then, the splendid structures of Balbec and Palmyra, which are wholly of that Order, in the most florid style of ornament, and were raised under the auspices of Adrian and Antonine, when Roman architecture had attained its highest perfection.

The Corinthian is the lightest and most ornamental of the three Orders, and possesses the highest term of richness and detail that architec-

ture attained under the Greeks. When applied to an intervening story, it ought to be supported by the Ionic and surmounted by Corinthian pilasters ; when it produces a most graceful and ornamental effect.

The entablature of this Order is somewhat more ornamented than the Ionic. It has an additional band of modillions in the cornice. The frieze is plain, with an architrave divided into three *faciæ* by astragals, and is surmounted by a cymatium. The column is invariably fluted, and somewhat more slender than the Ionic, with a peculiar base, called *attic*, composed of three *tori* and *scotiæ* divided by fillets, and stands on a square plinth. Its capital is bell-shaped, surrounded by two tiers of *acanthus* or olive leaves (the distinctive mark of the Order) covered with a scooped abacus ; between which and the leaves, rise up small stalks, called *caulicoli*, gracefully bending over in the form of volutes.

From a general analysis, the proportions, I think, may be regulated as follow. The whole column $9\frac{1}{4}$ modules ; the capital 1 module ; the base 20 lines ; and shaft 8 modules ; with a taper of 7 lines from the inferior diameter to the neck.

The entablature, about one-fifth of the whole column; namely, the architrave 36 lines; frieze 33 lines; and cornice 39. According to the rules of true taste, these Orders ought never either to be blended, or found in different proportions on the same story; nor ought the same Order, strictly speaking, to be introduced in two stories of the same building. And when two, three, or more Orders are employed in an edifice, the heaviest should occupy the base, surmounted by the others, according to their successive lightness; which contributes the greatest elegance of style, and gives that harmony to the general design, for which the ancients were so particularly distinguished.

The style, however, was not very frequently used amongst the Greeks: for the only interesting and perfect specimens we are acquainted with, of any note, are found in the Pandroseum at Athens. The modern artists of Italy, a little after the revival of architecture, very much adopted the use of them, but more particularly the male figures, to which they gave the epithets of Atlantes, and Telamones, according to the action of carrying, or supporting, to which they were applied.

TEMPLES.

As the principal, and most beautiful specimens of Grecian Architecture are to be found in the remains of their temples, it will not be amiss to describe their usual and most characteristic forms.

They present a very different aspect to the Egyptian ones: not so gigantic as them, yet they were great and imposing by their simplicity. And although not entitled to the same originality, neither possessing that moral expressiveness in their detail, yet they claim the merit of being modelled with the most inimitable gracefulness and symmetry. They are of various denominations, and are deter-

mined by their external form and construction, as follow.

They are called temples in *antis*, when the body or *cella* is terminated in front by *antæ* or projecting wings, with two isolated columns between.

Prostyle (*πρω* before *Στυλος* column) when two additional columns are placed in front of the above temple.

Amphiprostyle, when both ends of the temple terminate in *prostyle*.

Tetrastyle, (*Τετρα* four *στυλος* column) when four columns terminate the front only.

Peristyle, (*περι* around *Στυλος* column) when the body is surrounded in the interior by a row of columns.

Periptere, (*περι* around *πτερων* wing) when the *cella* is surrounded externally by an insulated row of columns. These are the most prevalent throughout the Grecian states and her colonies, and will generally be found, when *hexastyle* (*i. e.* six at the ends,) to contain thirteen at the sides; and when *octostyle*, or eight at the ends, to contain seventeen at the sides.

Diptere, (*δισ* two *πτερων* wing) when surrounded by two rows of insulated columns, and were usually *octostyle*.

Hypoethros (*υπω* under *αιθρα* air) when entirely

open at the tops, and without roofs ; in which style the temples devoted to the Olympian Jupiter were usually constructed.

All the Grecian temples were generally erected on a raised artificial basement, terminated by three steps to the summit, which constituted the flooring, (called stylobate or common plinth,) on which the temple stood.

The portico or vestibule was called by the Greeks stoa ; in front of which, at the end of the artificial basement, there was an open space termed pronaos, ($\pi\rho\omega$ before $\nu\alpha\omicron\sigma$ temple) where the people assembled before entering the temple.

THEATRES.

The Greeks being the inventors of the drama, first, also, instituted for its representation the use of public edifices, which they called * Theatron : hence the theatrum of the Latins, and our English theatre. These diversions considerably encreased, and were diffused in proportion to the civilization of ages and countries: and our modern buildings, in form and principle, still retain the original Grecian character.

During the earliest periods of dramatic amuse-

* $\Theta\epsilon\alpha\rho\omicron\nu$ —Spectacle.

ments amongst the Greeks, which was in the sixth century before Christ, one actor alone appeared on the stage, and the place of exhibition was a mere temporary scaffolding, transported about, on a waggon. The dramatic talents, however, of the celebrated *Æschylus*, greatly improved the art; he invented dramatic combinations; introduced a variety of actors into the scene at the same time; gave to the whole the action and character of common life, and was the first to establish, for such exhibitions, the use of permanent edifices; which, on account of the rapidly increasing taste and fondness of the Grecians for the pastime, ultimately became fabrics of great splendour, whereon the Greeks exercised all their architectural taste and magnificence. And such was the skill and acoustic ingenuity with which they were constructed, that, although frequently built on an immense scale, the most distant spectator could hear distinctly all that was passing on the stage.

The finest remains of Grecian theatres are to be found in Sicily; the most perfect of which is, the interesting one at Taormina. They were generally open at the top, and erected in such situations, as to enable the spectators, during the interludes, to enjoy the most luxurious prospects the country could afford.

Roman

ARCHITECTURE.

THE architecture of the Romans owes its foundation to their neighbours the Etrurians, who flourished in art and science many centuries, even prior to the European Greeks emerging from their primitive barbarism ; and it was under the Tarquins, who were of Etruscan birth, that were sown the first seeds of that architectural greatness which ever afterwards so conspicuously distinguished Roman taste.

From the infancy of the republic under the kings, until the period of the Punic wars, when Sicily became a Roman colony, public utility and convenience alone dictated all their works. Solidity and durability were exclusively consulted in their execution, which engendered that masculine simplicity and magnitude, that gradually expanded with the encreasing prosperity of the state. Within

the above period were erected all the most serviceable monuments of the city, beginning with those eternal and indestructible works, the cloacæ; afterwards the capitol and the roads; lastly, under the consuls, those aqueducts, which, stretching their gigantic forms along the plains, brought the most salutary streams from the distant mountains; to supply all the exigencies of Rome.

The fall of Syracuse however, its wealth, and the possession of all the other Grecian towns of Sicily, inspired the Romans, for the first time, with a taste for Grecian art, and a love of the ornamental; which strengthened, and became confirmed; by the Macedonian conquest, and the total subjugation of the Grecian states, in the second century before Christ. Yet it was not until the subsequent reduction of the Asiatic dominions, that the Romans were enabled to indulge the taste they thus acquired. Then * it was, that

* Until this period Roman architecture was principally composed of bricks, united together with peculiar neatness, and rendered more solid (as time has proved) than stone, by a particular species of cement, remarkable for its tenacity and increasing durability. This most valuable art, however, has entirely escaped the detection of the moderns, although it is known volcanic tufa and bitumen constituted the principal ingredients.

the opulence and luxury of the East poured into Rome, and diffused a general ardor for splendor and costliness in all the works of art that were undertaken: the first excesses of which are said to have appeared in the city, on the return of Scylla from the Mithridatic war, and which paved the way for the magnificence that arose under the emperors, and constituted the architectural glory of Rome.

This brilliant period opened with Augustus, whose taste for the arts caused to be brought from all parts of Asia and Greece, the most scientific professors, to execute the various works he planned; which was ardently followed up by Titus, and Trajan; and at length produced such riches, splendor, and architectural pomp, under the Antonines, that the golden age of the imperial city has been justly affixed to the era of their reigns.

Civil feuds, and desolating wars, for many years subsequent, interrupted the progress of the arts; and after a few attempts of Septimius Severus, and Dioclesian, it gradually sunk into a state of corruption, and was finally degraded under Constantine. It was he who commenced the destructive age of spoliation, by removing all the finest members of architecture from Rome, to adorn the

patched-up edifices of his new city. This example established the ruinous precedent; and general destruction followed. The love of the art, as a science, totally disappeared; and architects, being destitute of both taste and skill, became mere depredators, and barbarous compilers of another's works. One structure, in which reigned beauty and solidity, was pulled down, to erect another, devoid of either taste or strength; and the incursions of the barbarians at length extinguished the last lingering flame of the art, and gave a death-blow to the remains of Roman greatness.

The peculiarities of Roman architecture are as remarkable as they are various. With their own original greatness of manner, they combined the knowledge and cultivation of the arch;* which

* Whence does the invention of the arch proceed? It is no where traceable amongst the ancients, scientifically constructed, before the age of Alexander, 330 B. C. And we have every reason to believe the Egyptians were totally ignorant of it: not only from its absence in any relics of their buildings, but from the rude mode in which they have constructed the passages into the Pyramids, as I have already described. The arch of the Cloaca Maxima is the earliest we are enabled to discover; which inclines me to think we are indebted to the Etruscans for its invention; but, that the Romans brought it to perfection, by first determining its powers, both experimentally and mathematically. The knowledge of

powerfully operated in changing not only the principles, but the form of architecture. They brought its use to the highest possible perfection, and by aid of its application exhibited the greatest mathematical skill in the construction of their edifices.

They also adopted the use of the Grecian Orders: but Roman taste, impatient under control, broke forth from the prescribed rules of Grecian art. They altered its proportions; often indiscriminately blended the members of the different Orders; and overcharged the whole with the most extravagant excess of decoration they could invent. At the same time it cannot be denied, that, notwithstanding this destruction of Grecian simplicity, the mixture of style, and luxuriancy of ornament, the Romans have produced edifices, in such a striking style of magnificence and grandeur, that they throw into shade some of the finest structures of the Greeks.

In borrowing the Grecian architecture, the Romans practised it with various peculiarities of taste and manner; but they most particularly appropriated the use of the Corinthian Order, which,

it has produced the greatest revolution in the practice of the art of building; and on account of its uses, ornament, and strength, it is now almost universally adopted.

on account of its decorative character, was peculiarly adapted to the general splendor and costliness of their buildings. It was the only Order executed with the perfection of correctness in Rome; where, to this day, may be found some of its finest models, for the study of the artist.

Upon the Corinthian they frequently grafted the Ionic: and indeed it is so often found in their edifices, that under the appellation of Roman, or Composite, it has been adopted by the moderns, and numbered amongst the acknowledged Orders. It possesses no uniform or assignable difference from the Corinthian: it is in the same proportion, and in all respects retains the same character, with the only exception, of having the addition to the capital, of the Ionic volutes and echinus, instead of the caulicoli and seroles; as illustrated in the annexed plate.

Rome has also given birth to another style of architecture, to which Vitruvius has assigned the appellation of Rustic, and the modern Italians that of Tuscan. Rustic, from its original simplicity and rudeness of style; Tuscan, from its introduction being attributed to the Etruscan architects, in the earliest edifices of Rome. Whatever may be its true origin, its proportions and parts,

as at present adopted, are comparatively of modern creation, under the auspices of Palladio, Vignola, Scamozzi, and others: however, it is by universal consent received as a distinct style, and now constitutes one of the five standard Orders that govern the laws of architecture; namely, Doric, Ionic, Corinthian, Tuscan, and Composite; the three first of which are called Grecian, the latter Roman.

The Tuscan is the simplest, and most solid of all; it admits of no ornaments of any kind, and is, when employed in conjunction with other Orders, universally appropriated to the lower story, surmounted by the Doric, and the others according to their prescribed order of succession.

The column of this Order ought to be about five modules; the base of which is thirty lines, composed of torus, fillet, and square plinth; the capital half a module, containing an abacus, torus, and fillet; and the shaft four modules.

The entablature is composed of a plain architrave, frieze, and cornice; in height, one-fourth of the whole column, divided in the same proportions as the Doric.

The successive conquests, and almost unbounded territorial acquisitions of the Romans, poured into

their country such an acquisition of private as well as public opulence, that innumerable individuals became enabled to indulge in the predominating taste that peculiarized the city under the imperial sway, which afforded a much wider expanse for the display of architectural greatness than Greece ever attained. Hence, then, that unrivalled splendor of imperial Rome, which has justly entitled it to the agnomen applied by the moderns, of "The Eternal City." It is a city of monuments, whose grandeur and beauty have attracted the wonder and applause of an admiring world.

The following are amongst the most remarkable works wherein the Romans have exhibited their greatest taste and skill.

CLOACÆ.

THE Cloacæ were subterraneous passages for carrying off all the public filth of Rome. They derive their appellation from the Greek word *κλυζω*, to wash away, and were first introduced under the Tarquins, who employed Etruscan architects to construct them. It seems somewhat inappropriate to call forth admiration to such works as common

sewers; but those of the Romans were of such remarkable solidity and grandeur, that they most conspicuously manifested the rising genius of that wonderful people, and offered a pledge, as it were, of the future greatness of Rome.

Pliny designates them the greatest of all works: and Livy says,* “ *Operum omnium dictu maximum suffosis montibus ... atque urbe pensili subterque navigata.*” They admitted of large boats passing through them, for the purpose of cleansing or repairing. The largest, called the *Cloaca Maxima*, into which all the others led, was 16 feet broad, and 30 high, formed of immense blocks of stone, united without cement, and covered with a tripple vault, whose strength is amply proved by the state of preservation it is still in, notwithstanding the weights that have rolled over it, and the cumbrous rubbish that, during so many ages, has overlaid it.

Marcus Agrippa made no less than seven streams flow into this channel, which débouched into the Tiber, and thus kept the city in an uninterrupted state of purity.

* Lib. xxxvi. c. 13.

CIRCUSES.

IN the earliest infancy of Rome, indeed under Romulus, certain games, derived from the Etruscans,* were adopted, for the amusement of the people; which becoming extremely popular, were at length regularly organized, and gave rise to the establishment of permanent places for their celebration. The first of these was erected by Tarquinius Priscus; and from the circular form that was then adopted, it received the name of Circus, and the games Ludi Circenses.† At that early period it was a mere excavated area, surrounded with ranges of seats for the spectators, but by various subsequent alterations became considerably ex-

* That the gladiatory combats were common amongst the Etruscans, is proved by the sepulchral monuments, and other sculptural relics, in the collection of Etruscan antiquities, at Florence, where men are exhibited in the attitude of fighting, and killing each other with knives, swords, and other weapons.

† The Ludi Circenses consisted, originally, of six series: 1st, Wrestling and fighting with swords, staves, or pikes. 2d, Pedestrian races. 3d, Leaping and dancing. 4th, Throwing the disc, quoits, arrows, and the cestus. 5th, Horse-

tended, and assumed an elongated oval form, which all the Roman circuses have since possessed. Indeed it was so much enlarged and adorned under Julius Cæsar, Augustus, Caligula, Trajan, and Domitian, that it was capable of accommodating 260,000 persons; and from its general superiority, was distinguished by the name of Circus Maximus. However, under the emperors, they were ALL important edifices, and exhibited great splendor of decoration.

The area of the Circus was called the stadium, from whence arose a gradation of benches, communicating with each other by galleries and vomitories, the whole of which was surrounded at the top by magnificent colonnades, terminating at the end with beautiful arcades, and a triumphal arch, flanked with high towers.

6th, Chariot racing. Various alterations and additions, however, were made under the consuls and emperors. By Marcus Fulvius, the hunting of wild beasts was for the first time introduced: (according to Livy, in the year of Rome 568:) and in the one called the Flaminian Circus, Augustus exhibited a hunt of crocodiles, in which thirty-six were killed. According to Dio, the camelopard, and other inoffensive animals, were exhibited for public gratification and amusement, by Cæsar, after the civil war was concluded.

The stadium was longitudinally intersected by a solid piece of masonry, called the spina, round which the coursers ran, and was richly ornamented with columns, altars, statues, Egyptian obelisks, and, in the centre, a temple of the sun, to which all the circuses were dedicated. The imperial seat, called pulvinar, was an open loggia, splendidly ornamented with rich pillars and hangings. The barrier that separated the stadium from the spectators, was called the podium, round the bottom of which frequently ran a canal, called euripus.

The circensian games were periodical, and distinguished by the names of the different deities, in honor of whom they were celebrated. The Roman people observed great pomp in the procession and entry into the Circus; and were so enthusiastically attached to the games, that Juvenal made the following observation: "Atque duas tantum res anxius aptat, panem et circenses."

Sometimes the Circus supplied the use of the Naumachiæ;* places that were erected, in the in-

* *Navσ* ship, and *Μαχη* fight. The Naumachiæ, even after their necessity ceased, were much in use among the Romans, on account of the amusement they afforded to the people; and remains of them may still be found in many of the colonies of Rome.

fancy of the Roman navy, for the purpose of training up sailors, and exercising them in the manœuvring and management of their vessels. They were very much in the form and style of the Circus; and were filled with water when used, by means of pipes, communicating with immense reservoirs that were established at a short distance, and kept constantly filled with water for the purpose.

AQUEDUCTS.

AMONGST the noblest designs, and greatest works of utility invented by the Romans, may certainly be ranked the Aqueducts which supplied the city with water. During nearly four centuries and a half they contented themselves with the water of the Tiber and its adjacent springs. But the city and population at length increased so rapidly, and the consumption of water for the purposes of luxury, as well as necessity, became so great, that the attention of the government was called forth to devise a plan for conducting additional supplies, sufficient to meet the general exigences. The towering genius of Rome failed not, in speedily discovering the means; and the purest streams;

from the most distant mountains, were soon seen turned into artificial channels, and discharging their immense volumes into the cloacæ, the fountains, the *naumachiae*, and the reservoirs.

Where springs and streams were found, rocks were penetrated, and subterranean passages excavated, to give them outlets from the hills: whilst galleries, raised on high solid arches, conducted them across the plain to their destination, which in many cases was a distance of forty and fifty miles from the source.

These magnificent monuments, with their towering arches, must have produced a noble effect, striding in gigantic form, in various directions, towards the distant hills. They were from forty to sixty feet in height, and frequently of two stories, conveying distinctly separate streams. Wherever they crossed the public ways, they were highly decorated, in the form of triumphal arches, with dedicatory inscriptions, to celebrate their founder. Three of these alone survive, to supply the modern city; whilst the dilapidated remains of the others, here and there, rise up in melancholy grandeur, to tell of days of Roman splendor that are past.

The first aqueduct was erected by Appius Claudius, in the year 313 B. C.; thirty-nine years after

which, Marcus Curius Dentatus applied the spoils of Pyrrhus's defeat, to the expense of raising additional ones. And under the emperors, they were so much increased, that Rome, in 24 hours, was supplied with 500,000 hogsheads of water.

The science of hydraulics, amongst the moderns, has rendered the general use of such expensive aqueducts unnecessary; and they are now only applied in cases of emergency; such as conducting a river, or canal, over a valley, or across another body of water, &c.

COLUMNS.

COLUMNS are of the most ancient invention, and, I think with Winkleman, evidently derive their origin from Egyptian obelisks. They are mentioned by Homer, and were in general use amongst the early Greeks, to commemorate fallen heroes. They are either historical, memorial, triumphal, or honorary; and are called Rostral, when adorned with the brazen beaks and prows of vessels, to celebrate naval victories, as was the custom amongst the Romans.

The first known of any repute in Rome, was the

column of C. Duillius, erected in the Forum, to commemorate the great victory over the Carthaginians, off Mylæ, 259 B. C. It was of skilful workmanship, decorated with the bronze beaks of the Carthaginian vessels that were captured; and was standing in the time of Pliny, to whom we are indebted for its description. It was afterwards buried in the ruins caused by the desolating incursions of the barbarians, in the fifth century, but was again rescued from the rubbish, in the year 1560, still preserving its inscription entire.

Augustus also caused three beautiful rostral columns to be erected, after the battle of Actium, which he ornamented with the pompous prows of Cleopatra's ships: nothing, however, remains of any of them; all have been swept away by the revolutions of different ages.

The two most splendid columnar specimens ever raised in Rome, were those of Trajan and of Antonine. The first was dedicated to that emperor by the senate and the Roman people, in commemoration of the great victories he gained over Decebalus, king of Dacia, 101 A. D. It was constructed by the Greek architect, Apollodorus, who in it has furnished one of the most magnificent examples of architectural solidity, and sculptural

beauty, of Rome. It is 120 feet high, composed of 34 blocks of white marble, the surface of which is covered with a series of inimitably fine bas-reliefs, winding round in a spiral form from the base to the summit, representing all the triumphs and victorious achievements of the emperor, in the Dacian war. The figures, which are nearly 2500 in number, increase in size from the bottom upwards, for the purpose of giving them the appearance of equality, as they recede from the eye: and those, combined with an infinity of horses, arms, warlike machines, military engines, and trophies, finished in the highest style of sculptural execution, produce a most spirited and striking effect; they have supplied subjects, as well as models, to many of the greatest masters of the fine arts; for even the genius of a Raphael, a Julio Romano, and a Caravaggio, have been enriched by its suggestions. The suite of events is distinguished by a spiral cordon of 24 rounds; and the summit was originally crowned with a gilded bronze statue of the emperor, which being destroyed, was substituted with that of St. Peter, in the reign of Sextus V. The column of Antoninus Pius is in every respect an imitation of the last mentioned one; though in an inferior style of sculptural execution.

It is composed of only 28 blocks of marble, and was raised also by the Roman people, in honor of the victories gained over the Marcomans, and other Germans, by Marcus Aurelius, whose statue stood at the top. Marcus Aurelius, however, caused it, before his death, to be dedicated to his father, Antoninus Pius, whose name it still records.

AMPHITHEATRES.

AMPHITHEATRES are entirely of Roman invention, and manifest, in their complicated construction, convincing proofs of the skill and perfection attained by the Romans in the art of building. They are edifices of an elliptical form, consisting of one, two, or more stories of open arcades; with strong-arched galleries, or corridors, which, on each story, run round the whole building; and support a graduated range of seats, rising from the open area in the interior, called the arena, to the upper story. They were originally adopted for the more commodious hunting of wild beasts; a species of amusement to which the Romans were most passionately attached; and which engendered that love of sanguinary spectacles that so peculiarized

Roman taste. The practice was strongly encouraged by the government, as tending to inspire a military hardiness of feeling, suited to the purposes of their incessant state of warfare.

The first idea of the amphitheatral form, was suggested by the structure Caius Curio invented for the celebration of funereal games, at the death of his father, which, according to Pliny the elder, (lib. xxxvi. c. 15,) consisted of two wooden theatres, of the usual semicircular form, placed back to back; but so connected, that after the theatrical representations in the morning, they were made, by means of some powerful machinery, to turn round on pivots, and to unite into one circular edifice, wherein were exhibited gladiatory combats, and games to amuse the people.

In imitation of this latter form, the first fixed one was erected by Cæsar, which he exclusively appropriated for the combats of wild beasts,* and

* The combats of wild beasts long existed previous to this period, and derived their origin from the mere exhibition of wild beasts, and foreign animals of all sorts. The elephants taken from the Carthaginians in Sicily, by Metellus, were the first thus displayed; but in process of time they were made to fight for the amusement of spectators: and the first decided public diversion of this kind, according to Dio, Livy and others, was introduced by Marcus Fulvius, (186 B. C.) who

gave to it the appellation of *Theatrum Venatorium*, or hunting theatre, by which name it was alone known at that period.

The term amphitheatre, which was subsequently substituted, we find, for the first time, mentioned by Strabo and Dionysius, who are both of the reign of Augustus; but it became of general use under the emperors, and has ever since been the only term applied to that species of building. It is of Grecian extraction, from *Amphi* and *theatron*, which expresses its double theatral form, or having seats all round.

Such was the fondness of the Romans for the amusements of the amphitheatre, that these buildings soon became common in all the principal towns of the empire, and were frequently constructed on an immense scale; but being at that

made a vow to celebrate his return from the Æolic war, by an exhibition of animal combats; which gave rise to such a taste for similar spectacles, that every species of wild beast was procured from all parts of the world for that purpose. The rhinoceros, and hippopotamus, were introduced into Rome, for the first time, by Augustus, who delighted in such exhibitions. Before the use of the amphitheatre, these combats took place in the Circus; which, on account of the inconvenience of its spina and metæ, caused the adoption of a more suitable edifice.

period, entirely of wood, they oftentimes broke down with the superincumbent weight of the numerous spectators,* or were destroyed by conflagration, which caused the most disastrous accidents, and led to the adoption of more solid materials for their construction. Hence, Pompey the Great, for the first time, erected one of stone.† But it was not until the building of the Flavian amphitheatre, (better known by the name of the Coliseum,) that stone ones were generally resorted to. That tremendous pile awakened the pride the Romans afterwards took in possessing a splendid amphitheatre. It served as the prototype and model for all those that subsequently rose up, not only in Italy, but all the most distant colonies of Rome.

It was commenced by Flavius Vespasian,‡ and completed under his son Titus within the space of two years and nine months, constituting one of the finest and most wonderful examples of the energy


* The fall of the one at Fidenæ, in the reign of Tiberius, killed or wounded 50,000 persons. The fall of the one at Capua also caused a dreadful destruction of lives; and the immense fabric of Placentia was consumed to the ground, during the contest between Otho and Vitellius.

† Tacitus annal. lib. xiv.

‡ Hence the epithet of Flavian amphitheatre.

and skill of the Romans that is handed down to us. It was composed of three stories of arcades (each of 80 arches) namely, Doric, Ionic, and Corinthian; surmounted by a fourth, which was a Corinthian pilastrade, pierced with 40 windows. Round the interior of each story ran strongly arched corridors, supporting the gradation of seats above, which were divided into flights assigned to the different ranks and conditions of the people, every flight being separated by passages called *cunei*. Numerous openings, called vomitories, communicated with these passages, by means of stairs from the galleries, to facilitate the ingress and egress of the spectators; and the whole building at the top was screened from the sun by an awning, called *velum*, which was drawn across, and managed by means of ropes and pulleys affixed to iron stanchions on the cornice.

The interior area of the amphitheatre was called the arena, on account of the sand that was strewed over it to absorb the blood of the wounded animals: and was separated from the spectators by a barrier, called the podium, whose ridge being armed with strong spikes and iron railing, prevented the approach of the hunted animals. The whole edifice was 157 feet high, 615 long, and 510 broad; from



which colossal dimensions it acquired the appellation of Coliseum, as stated by the celebrated Bede, (in the eighth century,) who is the first writer known to have thus distinguished it. Its loftiness, magnitude, and simplicity, are remarkably imposing; and although the Grecian Orders that adorn it, on account of their incorrectness of detail, may not rank amongst the most beautiful specimens of their kind, yet in point of architectural ingenuity and skill, I think, the Coliseum is well calculated to throw into obscurity some of the most magnificent works of the Greeks and Egyptians.

Remains of other amphitheatres still exist in all the Roman states and colonies, to attest the general admiration their exhibitions were held in by the Romans: viz. at Nismes, Verona, Pola, Pompeii, Naples, Pozzuoli, Syracuse, Catania, &c. The three first, however, are the most perfect and important, and rank next to the Coliseum with regard to size. That of Nismes, supposed to be built in the second century under Antonine, is 430 feet long and 338 broad, composed of two stories and an attic of the rudest Tuscan Order, with narrow lofty arches in the arcades.

The one of Verona, which possesses the most perfect interior extant, was built (according to

the authority of Maffei) in the reign of Trajan. It is 464 feet long and 367 broad, composed of three stories of unwrought rustic arcades of 72 arches each, with rusticated pilastres* and entablatures. Of its outer wall only four arches now remain; but its interior is so perfect, that it still continues to be appropriated for theatrical exhibitions.

The amphitheatre of Pola, in Istria, is composed of two rustic stories of 72 arches, each surmounted with an attic of plain rustic wall, with 72 windows. The exterior wall is the only part standing, and the only one existing in its perfect state. From there being nothing whatever remaining of the interior, it is supposed to have been constructed of wood. It is one of the most interesting relics of antiquity I know, both on account of its high state of preservation and picturesque site; being situated on a gentle eminence, at the extremity of a long arm of the sea. It is supposed to have been erected by Trajan; and is distinguished from all other amphitheatres, by having four turrets attached to the exterior, at equal distances, round the ellipsis.

* A pilaster is a flat sided column, sometimes insulated, but more frequently set within a wall. And a continuation of them along a building, is called a pilastrade.

BATHS.

THE Baths, or thermæ, furnish as great an instance of the luxury and magnificence of the ornamental architecture of the Romans, as almost any of their monuments that are known to us. They are highly calculated to excite admiration, and inspire the most exalted idea of the perfection and splendor to which they attained in that branch of human skill.

The Romans borrowed the idea of artificial baths from the Greek gymnasia, which, however, they soon greatly surpassed, and ultimately succeeded in producing such exquisite ingenuity and perfection in their ornaments, accessories and accommodations, that the most splendid and fascinating luxuries of the Roman emperors became at length concentrated within their extensive precincts, and justly ranked them amongst the noblest and most celebrated works of imperial grandeur. Although they retained the Greek designation of thermæ, (which only applies to places destined to the use of hot baths,) they comprised every species

of bathing; namely, hot, sudatory, tepid, and cold.

Under the imperial away, sixteen of these splendid institutions were accessible for public use at all hours of the day. Though varying in style and ornament, they all possessed characteristics in common with each other: all had spacious halls for swimming and plunging; for reading and declamation; for conversation and every refined and manly amusement that could be suggested, in aid of bodily health or the improvement of the mind.

The bathing suite consisted of six apartments: 1st, the Apodyterium, or Spoliatarium; 2nd, the Frigidarium, or cold bath; 3rd, the Tepidarium, which was filled with temperate air to prevent the too sudden transition from the warm to the cold apartments; 4th, the Laconicum, which was filled with hot air; 5th, the Valneum, or Thermae, for hot-bathing; and 6th, the Eleothesium, or Unctuarium, where were preserved the oils and perfumes used both in entering and quitting the bath.

To these were attached halls for all sorts of athletic exercises; quarters for the guards; vestibules, surmounted with domes; and spacious arched galleries, supported by magnificent pillars:

all of which were paved with the richest marbles or mosaic work, and adorned with the rarest and most perfect specimens of sculpture and painting.

The exteriors of these edifices were composed of a variety of courts, surrounded with beautiful porticos, from which walks branched off, in various directions, intersecting the plantations that girded them, and where a variety of fountains threw into the air their refreshing streams.

The most celebrated of these luxurious resorts were those of Caracalla, Titus, Antonine, and Dioclesian; the remains of which are still sufficiently definable to give a perfect idea of their original spacious dimensions and grandeur. From their ruins have been exhumed some of the most precious *chefs d'œuvre* in sculpture that antiquity has produced; and the excavating explorer still continues to find amongst their *débris* valuable relics of the splendid materials that once adorned their apartments.

Innumerable other monuments exhibited the grandeur and skill of the Romans in the art of building; such as their porticos, basilicæ, triumphal arches, &c., which, to describe, would occupy more time, as well as space, than is intended in this work.

The last era of Roman architecture anterior to its fall may be dated from the fourth century, during the reigns of Constantine and the first Christian emperors, whose most remarkable edifices were principally churches, constructed from the materials, and somewhat in the form of, the ancient basilicæ; but, instead of the usual flat entablature, the columns now supported round arches, which were first introduced by Dioclesian, and became the prevailing characteristic of the Christian church.

THE

State of Architecture

DURING THE DARK AGES.

THE successive incursions of the various tribes of barbarians that came down from the North, in the fifth century, and inundated Italy, were accompanied with such a spirit of demolition and ruin, that the whole empire, as well as the city of Rome, in a few years, exhibited one continued scene of pillage and devastation. Men's minds were stayed by the horrors of war; the social virtues disappeared; the arts seemed for ever buried under the ancient city; the spirit of science vanished with the glory of Rome; and society sunk into the most degraded state of obscurity. However, the Goths, about the year 493, obtained exclusive dominion in the country; and their king, Theodoric, at length, restored comparative order and tranquillity, re-built the cities, and erected fortresses for the public security. But the style

of building then adopted, differed widely from that of the age that had gone by. - The Goths were a mere warfaring horde; a nation of barbarians, unskilled in any refined art; and with them commenced the barbarism of architecture.

Their edifices were principally confined to castles and palaces; in erecting which, they employed the architects of the country. But such was the dearth of talent, that these architects were little better than common masons, who, under the superintendence of their Northern rulers, produced that style so peculiar to the reign of the Goths in Italy; namely, excessively heavy rude walls, blended with the decorative materials they robbed from the imperial edifices, and which they heaped together in the most incongruous manner, without regard to order or symmetry. Such were the Gothic structures that rose up in every part of Italy, during the sixth century; and whose remains may still be seen, in many of the states, to evince the style.

To the Goths, succeeded another tribe of barbarians, called Lombards, who, in 568, overran the whole country; but such were their own private feuds and dissensions, that during twelve years, all the cities and lands were divided amongst their principal leaders, who subjected them to even

greater acts of barbarity and spoliation than their predecessors, the Goths. They threw down all the churches and monasteries, murdered the ecclesiastics, and depopulated the country, the more effectually to secure its possession. They, nevertheless, still met with the most strenuous opposition from the justly incensed natives, whose uninterrupted system of retaliation and reprisal, obliged the Lombards every where to construct fortifications, and to render the residences of their chiefs sufficiently strong to resist the impetuous attacks that were incessantly made. The style they adopted, was a mere imitation of those buildings left by the Goths: for the Lombards were equally unskilled in the arts, and only studied that branch of architecture that was dictated by the turbulence of the times: namely, that of constructing places of defence, and strong holds, for the security of their establishments: and the only objects by which they were guided in the execution, were those properties which mainly tended to confirm strength and impregnability. Hence, then, as Vassari and other writers have observed, their edifices bore the rudest character of the art; even more so than those of the Goths, who, in the possession of Rome and Ravenna, found ready-

wrought materials wherewith to give somewhat of ornament to the piles they raised. They were merely composed of immense solid walls, from six to nine feet thick, with narrow windows, or rather loop-holes, for discharging missiles, such as lances, javelins, and arrows, on the assailants, and at the same time to screen the besieged from the unerring aim of the archers without. In these heavy Lombard castles originated all those which, with few alterations, were subsequently interspersed over Europe by the feudal lords of the times.

The Lombards were not united under one government until the year 590, when, under the administration of Queen Theodolinda, the whole of Italy, (with the exception of Rome and Ravenna,) from Rhegium to the Alps, acknowledged their dominion. Theodolinda embraced the Catholic faith, encouraged the arts of peace, endowed numerous ecclesiastical establishments, and caused churches to be built all over the empire; but on account of the incessant state of hostility in which the country had hitherto been engaged, they were acquainted with no other style of building beyond what they had practised in raising castles, and which they naturally transferred to their religious

edifices, with the same narrow windows, though somewhat larger, and round arched at the top.*

This mode of construction was so established under the dominion of the Lombards, that it even predominated after their expulsion by Charlemagne, in 774, and afterwards became, with different degrees of improvement, the prevailing style of architecture throughout Italy, Germany, and France, under the appellation of the Lombard style; which epithet is still indiscriminately applied there, to all the heavy buildings of the middle ages, previous to the introduction of pointed or Gothic architecture.

Bede, Spondani, and Felibien, describe the religious buildings of the Lombards as most magnificent; but such splendor was only comparative with the times, and consisted more in the valuable commodities with which they adorned the interior.

* The Roman arch, on account of its evident uses in building, was never abandoned, but every where adopted by the rudest architects, even under the Goths and Lombards, who found sufficient examples for imitation in the remains of the ruined buildings of the Romans.



Arabian

ARCHITECTURE :

SOMETIMES TERMED

SARACENIC AND MOORISH.*

THIS interesting and fanciful style, is the architecture of Mahomedanism : it exclusively owes its birth to that religion, and became the predominating form of building, wherever the followers of its tenets have extended their power and arms. It was invented solely by the Arabians, who sought to distinguish the holy sanctuaries of their new

* Saracenic is synonymous with Arabian ; Saracens being a general appellation given by the Greeks and Latins to the Arabian tribes : concerning the original etymology of which great differences of opinion still renders it unascertained. The epithet of Moorish was applied, because the Arabian invaders, who brought it into Spain, made their descent immediately from the country of the Moors, and were indeed accompanied with a proportion of that tribe : hence it is more frequently termed the Moorish invasion.

creed, by a style entirely peculiar to themselves, and that might serve to keep alive, amongst future generations, the memory of their great prophet.

However, we are quite incapable of describing scientifically, the rules by which they were guided, or the proportions they observed in the art, on account of the loss of all their works on the subject, which we learn, from the Arabian MSS. in the Escorial, were both numerous and elaborate. Indeed, we are deprived of much useful knowledge relative to the arts and history of the Arabians, in every way, for the want of translations from their works; and the deficiency of a complete and authentic history of that wonderful people, constitutes at present a great blank in our literature; which is somewhat surprizing, considering the extent of their country, the ostensible part they have taken in the affairs of mankind since the reign of Mahomet, the astonishing revolution of events they have caused in various countries, and the manner in which they have distinguished themselves by their arms, as well as learning.

Under the Arabian caliphs art and science flourished, whilst the grossest barbarism and superstition overspread the rest of Europe: and reluctant as writers appear to be, in acknowledging the

fact, it is extremely difficult to determine to what extent the modern nations of Europe are indebted to that people, for their present intellectual illumination. For although Arabian knowledge, compared to modern science, was not important, yet they preserved literature from total obliteration, and handed it down for improvement. It was they who transmitted the torch of civilization from antiquity to modern ages; and had it not been for the beneficial influence caused by their ardor in the cultivation and dissemination of literature and the arts, the whole of Europe might, to this day, have continued to be overwhelmed with intellectual darkness.

The civilization and refinement of the Arabs did not commence until the age of Islamism. Whatever knowledge they acquired of the arts, was subsequent to the time of Mahomet; and they were indebted for it to the various nations they subdued from the Indus to the Nile. But being a people of quick imagination, and great natural sagacity, they profited by, and improved upon all they saw that might be necessary or useful.

When first they issued from the desert, to support the cause, and propagate the creed, of their

new leader, their power was exclusively occupied in extending their conquests and making proselytes; and, instigated by that religious zeal, or rather fanatical fury, for which they were so remarkable, and which was called forth by the doctrine their Koran urged them to enforce—namely, “Be converted or die,” they spread themselves like a deluge over the most powerful and most fruitful countries around them, dealing death and destruction wherever they met with opposition to their faith or their law.

The state of the times favored the progress of their arms: the Roman power had declined; and the countries subject to its sway, either too much enfeebled by luxury, or despotism, to repel their attacks, successively fell an easy prey to their dominion. Hence, within the reigns of the three first successors of Mahomet, namely, Abubeker, Omar, and Othman, which comprize the short space of 25 years, they had totally subdued Syria, Persia, and Egypt; throughout which countries they, the more firmly to establish the doctrine of the Koran, razed to the ground upwards of 4000 Christian churches, and substituted them with as many shrines devoted to the religion of their own

prophet, which they called Maschiad.* But not having at that early period any idea of the art of building, these edifices were of very inferior style, piled up in a hasty manner by the common artificers of the country, according to the rude instructions of their oppressors.

Having, however, succeeded in extending their religion, as well as their dominions, and at the same time being in possession of immense wealth, (the fruits of their pillaging system of conquest,) subsequent caliphs shook off the austere simplicity of Mahomet's immediate successors, and began to acquire a taste for greater refinement, luxury, and regal splendor, than the character of their religion warranted. They encouraged improvement in the arts of civil life, and the cultivation of learning. They caused to be translated into Arabic the literature of the Greeks, and established schools for the study of philosophy, the exact sciences, astronomy, and mathematics: in the latter of which the Arabians attained great proficiency, by means of the writings of Archimedes, Euclid, Apollonius,

* Maschiad signifies a place of worship; hence the Spanish and Portuguese Mescheta and Mosqueta, and the French term Mosque, which we have adopted.

and Diophantes, which were explained in Arabic, and disseminated for general use and improvement.

The epoch most propitious to the culture of the fine arts, amongst the Eastern Arabs, was in the reigns of Almanzor, Alrashid, and Almamon,* of the house of Al Abbas: which was imitated about the same period by the Western caliphs of Spain, under the three Abdalrahmans of the rival house of Omijah, who competed, and kept pace with them in every branch of art and learning they had cultivated with any degree of success.

Bagdad, which was founded by the first Almanzor, (A. D. 762,) became the seat of science, and the splendid capital of the Eastern, as Cordova was the magnificent one of the Western caliphs; and the superb luxury of the structures that adorned them, exceeds every thing the Arabian historians have described to us of that period.

The perfection they attained in architecture was acquired by means of their acquaintance with the mathematical writings of the Greeks: and their edifices were not only constructed with great scientific skill, but were remarkable for their as-

* Almamon is considered the Augustus of Arabian history.

tonishing durability.* The reason so few specimens remain for our inspection, particularly in Europe, is the destruction they have met with from the hands of man, rather than time, on account of the mutual system of devastation pursued in the furious wars between the Moslems and the Christians.

The study and improvement of architecture under the Arabians, began about the commencement

* It is not uncommonly stated, even in the most modern writings on this subject, that the Arabian style possessed no fixed principles, and was guided by no determined rules in its construction. However, we know, the Arabians were well skilled in mathematics, on which science the art of construction mainly depends; and that they possessed many clever treatises, by able architects, on the theory, as well as practice of the art, which most amply suffices, I think, to contradict the hypothesis. The science of architecture, we learn from the Arabian writer Alwakidi, was discussed by some of the most learned men of Arabia. Rashid composed a treatise on the art: and the *Ketab al Aitan*, or the art of building, by Thacafi, was esteemed one of their best works. As to its durability, we have many proofs in the buildings that have escaped the ravages of war in Spain. The Arabians constructed their walls of brick, clay, or rubble, or a compound of all, and used a quantity of gypsum, mixed with garlie and glue, which preserved the iron and wood work, and prevented destruction by insects. Hence, the state of perfection in which is found some of their delicate stucco work after a lapse of so many centuries.

of the eighth century. The art was, with them, as in every other country, first practised in the buildings they devoted to religious worship ; and the style they adopted, one, purely of their own invention, equally singular as their religion, and partaking with it, of the same characteristic compound.

Disdaining to imitate the temples peculiar either to Pagan or Christian worship, they composed a style of their own, which they determined should particularly distinguish the sacred depositories of the Mussulmanic creed ; consequently, with a variety of forms, taken from all the various styles known to them, together with a few inventions and improvements of their own, they skilfully incorporated, according to those rules and principles they had studied in the art of construction, a symmetrical *ensemble*, which they have ever since most strictly adhered to, in whatever age or country Mahomedan dominion has been established.

The uncontrolled possession of Mesopotamia, Syria, and Egypt, presented to their view the most splendid edifices of antiquity, from whence they enriched their imaginations with architectural forms. The materials and details of Roman, Grecian, and Egyptian taste, were every where

exhibited in the vestiges of the great monuments raised by the Pharaohs, the Ptolomies, and the Cæsars : all of which, combined with specimens of the light fantastic lattice work of the Persians, have furnished them with the varied ingredients that compose their harlequin style ; and which are always to be detected wherever Arabian architecture is found.

All, however, is blended with taste, as well as skill ; and the borrowed forms are so moulded and reduced, as perfectly to harmonize with those qualities of grace and elegance which so peculiarly distinguish the style.

Their columns are remarkable for extraordinary lightness, and variety of form ; they are by no means deficient in beauty, and generally support low arcades. The shafts are short and slender, either plain, or ornamented with lineal carving ; sometimes grooved perpendicularly, sometimes spirally. The capitals are either imitations of the Grecian Orders, or formed of clustered foliage, of their own invention, covered with a plain abacus. Such was the fondness of the Arabians for columnar ornaments, that in all their mosques and palaces they introduced an infinite assemblage of them, disposed in clusters or rows.

The arches employed by the Arabians were of three sorts; namely, the crescent, the round, and the pointed. The crescent arch, (more commonly known by the appellation of the horse-shoe arch), first claims our particular attention, as being one of the most distinctive characteristics of Mahomedan architecture. The crescent * is the symbol of the hegira, as the cross is that of the crucifixion; and its form was first introduced into architecture by Muavia, (the first of the Ommiad dynasty, and an enthusiastic votary of the prophet's creed), who adopted it in all the edifices with which he adorned his new capital of Damascus. By the Arabians it was called the sacred arch, and is invariably found employed in the door ways and domes of their mosques. The finest specimen of it in Europe is the window of a ruined mosque at Taragona, which, I fear, the ravages of the Peninsular war have at length destroyed.

* The flight of Mahomet from Mecca to Medina occurred on a Friday night, with the new moon; to perpetuate which, Omar, the second successor of Mahomet, adopted the crescent, or horned form of the moon, as the future symbol of their faith; Friday for the Mussulmanic sabbath; and the period of the year (namely, July 16, 622,) as the epoch from whence all future transactions should be dated, which was designated the hegira, or flight.

The round arch they borrowed from the Roman style, and employed it in conjunction with the others, without assigning it any particular place or building, if we may judge from the indiscriminate manner in which we find it used in Arabian fabrics.

The pointed arch I have no doubt to be an invention of their own, suggested by some of the complicated forms of oriental lattice work. It is erroneously stated by some authors to have been adopted amongst them *subsequent* to the appearance of the Gothic, consequently an imitation of that style: but it is found in the most ancient Arabian remains at Cabul and Ispahan; amongst the interesting Mahomedan monuments of the tenth century at Cairo: at Girge, in Egypt; and in the Arabian tombs of Negaddi; and Zaoge, of the same country. It is more frequently seen in the East than elsewhere, because the caliphs of the house of Al Abbas having dethroned the Ommiades, (who were the inventors of the crescent arch), felt unwilling to adopt too generally what might seem characteristic of the rival family, therefore only employed it as the sacred symbol in the principal entrances and domes of their mosques and sepulchres. Hence, with those exceptions,

compartments, or pannels, in which they indulged in their mathematical knowledge, and displayed, with the utmost nicety and neatness of execution, all the varieties of geometrical forms they were acquainted with. This they most frequently employed in the decoration of plafonds; and was the style afterwards so much imitated in the modern groining of Gothic roofs and ceilings. Amongst the most distinguishing features of their architectural ornaments, is one which they also borrowed from the Egyptians; namely, that of introducing inscriptions, containing moral and religious precepts; which, in their ecclesiastical edifices, they raised in relief round the windows and doors, or on the surface of the bands, architraves, and friezes.

In their mausoleums and private mosques, the inscriptions were oftentimes inlaid, in the form of mosaics, and richly illuminated with precious stones. In the palaces and dwelling-houses of the rich, extracts from the Koran were mingled with brilliant passages of Oriental poetry, suited to the condition and character of the occupants.

The open fret-work, so common to the architecture of the Arabians, is decidedly of Oriental origin, borrowed from Persia, where the necessities of a warm climate first suggested the volup-

tuous contrivance, as a means of excluding the sun, and, at the same time, of admitting both light and air. The architects considerably multiplied its forms for the sake of ornament, from whence arose that lightness and elegance so characteristic of their style, and which is so strongly exemplified in the remains of their beautiful monuments of the tenth century, at Grand Cairo.

Corbelling, another peculiarity of Mahomedan architecture, is of very uncertain origin, being of most early use in the East, and is even found in the most ancient Hindoo pagodas. At all events, the Arabians adopted it, and first introduced it into Europe with the conquest of Spain; subsequent to which, the Lombards, and after them the Normans, handed down the practice. Corbels are stones extending at regular distances from the main wall, for the purpose of supporting a projecting parapet, cornice, or entablature, by means of brackets, which are either simple or connected with each other by arches. The Arabians employed them more particularly in the construction of their castles, to throw out the parapets, where perpendicular holes, called machicolations, were pierced on the flooring, which thus enabled the besieged, under cover, to eject missiles and destructive melted

matter on the heads of the assailants, whilst attempting to mount or breach the walls. However, since the invention of gunpowder, this part of architecture has been continued in castellated buildings more for ornament than use.*

Although Arabian architecture does not present the appearance of that confirmed security which constitutes the perfection of the art, it notwithstanding gratifies the eye by the richness of its picturesque and fantastic decorations; for all its parts are perfectly symmetrical, and never degenerate into heaviness or incoherence.

The beauties of the style are more frequently displayed in mosques and sepulchral monuments, such as tombs and mausoleums; the most striking external forms of which, are the towering domes that surmount them, and the minarets by which they are encircled. The latter are light circular turrets, elevated above the rest of the building with a projecting gallery round the upper part, where (the use of bells not being permitted by their creed) the Imans call to prayer. They are

* It was the custom of Arabian chiefs to desert the houses of their fathers, and leave them to decay: which accounts for the few remains that are any where to be found of palaces; and the Alhamra, of Grenada, is the best preserved one known.

usually ornamented with a great profusion of delicate fret-work, and constitute beautifully elegant appendages to those Moslem edifices.

The finest examples of this style of architecture are to be seen in the following places: at Boulag, a small town a short distance from Cairo, where, independent of its grand mosque of modern days, may be seen several ancient Arabian monuments of beautiful workmanship; at Cairo, in the beautiful mosques of Touloun, and of Sultan Hassan; besides the sepulchral monuments belonging to the Fatimite Caliphs, who, in the tenth century, aspired to rival the architectural fame of Bagdad. The latter, although now in ruins, exhibit all the light elegance of the Arabian style, and serve to prove the originality of its characteristic features. At Fez, in Barbary; at Damascus, Ispahan, and Cabul, and, indeed, various other parts of Persia, where both modern specimens as well as ancient remains are numerous. But the richest and most splendid Moslem structures extant in the world, are to be found in various parts of Hindoostan, where they were erected at different periods by the Mahomedan conquerors of India, between the eleventh and sixteenth centuries. Amongst those most worthy of admiration are, the mosques of

Benares, on the Ganges; the magnificent one at Lucknow!! the Mahomedan tombs of Etawah, on the Jummah river; the mausoleum and palace of the Emperor Acbar, at Secundra and Agra; and the mausoleum of the Emperor Shah Jehan and his queen, known by the name of Taj Mahal. The greater number of which, being situated in beautiful and richly wooded positions, constitute the most picturesque objects that can be imagined.

The only pure specimens of ancient Arabian architecture familiar to us in Europe, are those of Spain: and even they are now confined to Cordova and Grenada; for the numerous mosques raised at different periods by the turbaned invaders, were destroyed by the Christians, in proportion as they regained the dominion of their country; and the history of them alone has been handed down to us in a work published by the Academy of Madrid, called the Arabian Antiquities of Spain. The remains of one or two Arabian buildings of the tenth century, are also to be seen in Sicily; one of which, called the Ziza, is still in a very perfect state, and serves to authenticate the use and existence of the pointed arch in the early Mahomedan architecture, and anterior to the introduction of the Gothic.

Norman

ARCHITECTURE.

THE incursions of the Normans in France, and their obstinate struggle for territorial possession in that country, were at first signalized by death and destruction: they caused almost universal devastation amongst the ecclesiastical monuments; razed to the ground monasteries, churches, or whatever attested a civilization they themselves despised, or an attachment to the Christian form of worship, which at that period they most strenuously warred against. But on the cession of Normandy (then called Neustria) to them, by Charles the Simple, in 912 A. D., and the alliance of his daughter with their valorous leader, Rollo, they suddenly became enthusiastic converts to the Christian faith, practised the peaceful arts of life, and cultivated learning. Indeed the history of no country exhibits a similar example of so rapid a transition from the excess of Pagan barbarism to that of Christian

civilization, industry, and refinement, as that of the Normans. And replete as their annals undoubtedly are, with the most interesting events, it seems somewhat surprising that an authentic and satisfactory account of them should still continue to remain a desideratum in the literature of Europe.

The Normans were, unquestionably, the finest race of men that ever poured forth from the Northern regions. Amidst the barbarism, the obscurity and ignorance of the middle ages, they seemed to rise up like a superior generation of beings, to advance the cause of civilization and religion. By dint of their bravery they established themselves in France, founded a dynasty in Italy, wrested Sicily from the Saracens, and finally became the conquerors of England. They were warm-hearted and sincere to their friends, generous and humane to their enemies; and indeed to them may be attributed many of the best qualities which at present constitute the boast of the English character.

Naturally a valorous, enterprising, energetic race, they pursued with unremitting ardor all their various undertakings, most particularly the cause of Christianity, which they embraced with an unaccountable degree of fervor, and by their ex-

ertions were instrumental in forwarding, not only throughout France, but in disseminating in other distant parts of Europe.

The power and importance they acquired by means of their arms, as well as religion, enabled them to extend their influence far beyond the country ceded to them by Charles, and they became abbots of numerous monasteries, or were seen founding extensive religious establishments in the farthest confines of France.

In their pious zeal to aggrandize the cause of devotion, they studied to produce the finest ecclesiastical structures of the age, which naturally gave birth to that taste for Church architecture, which ever afterwards so peculiarly distinguished them: and such was the extraordinary partiality of the Norman monks for ecclesiastical architecture, that they not only studied the theory, but the practice also. In the erection of their own structures they worked as artificers and masons; the most intelligent superintended and directed, the execution of plans that were designed by the more enlightened abbots and superiors; in consequence of which, after times found in their bishops, and other secular dignitaries, eminent architects, who devoted their talents to the improvement of that branch

of art. It was not, however, until the commencement of the eleventh century that their genius began to develop itself in the conspicuous manner for which they were so renowned ; at which period, being animated with the same fervor that influenced all Europe, after the long night of ignorance and superstition that pervaded the preceding century,* they began the work of restoration and reform ; and, in rivalry with the times, endowed innumerable religious institutions, founded monasteries, and raised a variety of churches. They demolished also, the few old Christian temples that

* Glaber, a Benedictine monk of the eleventh century, informs us, that in the tenth century all Europe was alarmed, by a prevailing superstition that the day of judgment was at hand, and the final dissolution of all things would take place in the year 1000 ; which created such an universal panic, that learning was neglected ; churches and monasteries were suffered to fall into ruin, in the idea that they would soon be involved in the fate of sublunary things. But the predicted period having passed without the consummation, all these apprehensions were removed, and gave way to a general feeling of thankfulness : the hopes of mankind were again raised, and their gratitude was accompanied with such a pious zeal towards God, that the most liberal donations and bequests were made to the Church ; and the whole of the following century was employed in restoring, building, and embellishing sacred edifices, and founding religious establishments.

escaped the fury of their Pagan ancestors, replacing them with others, both more costly and of greater dimensions : but being unacquainted with any other mode of building than that which the various structures around them exhibited, namely, the heavy Lombard style already described, they naturally had recourse to its adoption, though on a grander and more noble scale ; adding, at the same time, improvements and ornamental accessories of their own invention, which they increased in an equal ratio with their growing fondness and cultivation of the art ; and, aided by many ideas their adventurous countrymen gathered from the Saracens, they soon produced all those characteristic forms which so strongly distinguish their architecture, and that have fairly entitled it to the distinctive denomination of Norman.

On account of the want of antiquarian research in France, and the deficiency of works on the architecture of the middle ages in that country, the architecture of the Normans has been, there, confounded with that of their predecessors, and known only by the appellation of Lombard ; until the recent establishment of a society of antiquaries at Caen, whose members, Messrs. Caumont and Gerville, have, in their classification of styles, most

inapplicably baptized it with the generic term of "Secondary Roman." If the mere existence of the Roman arch, and the interior division into nave and aisles, warrant the epithet, how indiscriminately it might be applied to *all* the Christian architecture of the middle ages; and no means would thereby be left us to distinguish the style of building that was adopted by one nation from that of another. They might, with equal justice, denominate Grecian architecture, Secondary Egyptian, since all the first principles, and even all the details, were borrowed from the Egyptians, though differently arranged and proportioned.

It is the varieties of form and proportion, and the application of certain accessories, appropriated by different people, that constitute the difference of their style of building: and, in due submission to the modern antiquaries of Caen, I think those of the Norman architects are of so decided and distinct a character, as unquestionably to entitle their style to the appellation of "Norman."

Indeed I feel rather astonished, to observe such a want of national pride in the modern inhabitants of Normandy, who thus willingly permit their country to renounce that claim of originality, which the innumerable interesting works of their ances-

tors bequeathed to them, and whose remains still exist, to attest the indisputable right.

No country is more rich in the architecture of the eleventh century, or offers a more interesting field for the researches of the antiquary, than Normandy. Animated by the example of the Duke, Richard II., the Norman barons, at that period, all vied with each other in the restoration of monasteries, or the erection of splendid churches and powerful castles; and although most of those structures have since been rebuilt in the Gothic style, yet they all retain highly preserved parts of the original, which furnish beautiful examples of the early architecture of the Normans.

The great art of the antiquary, is to discriminate between the old and new parts of a restored building; and the uses attending the study of the various styles, is to enable the man of research to detect, by the mode of building, the assignable age of each portion of any edifice that has been at different periods altered or renovated.

The reign of this style of architecture in Normandy comprehends a full century, namely, from the commencement of the eleventh, when the Normans began to cultivate the art with such peculiar care, to the beginning of the twelfth, when it yielded

to the introduction of the pointed or Gothic style. It may be divided into two periods, distinguishable by the ornaments, which, in the first were plain, but in the second became considerably increased both in number and form.

Norman architecture was brought into England, for the first time, by Edward the Confessor, but became generally adopted after the Conquest. Our remaining specimens of it are numerous and very fine, but are too frequently most erroneously styled Saxon; which, however, I will further comment on in my observations on the architecture of England.

The form adopted by the Normans, in their religious structures, was that of all the Christian churches of the middle ages, as described by Gregory of Tours, namely, oblong, in the form of a Latin cross, with a semi-circular chancel; the interior consisting of nave and two aisles, separated by round arched arcades, with, frequently, in the larger edifices, a crypt* underneath; the

* The word crypt is derived from the Greek, signifying a secret place; and is applied to the subterraneous chapels that were established by the primitive Christians under the body of the church, for the purpose of performing particular Christian rites, free from the observation of their persecutors; and,

whole being externally supported by small buttresses. The semi-circular Roman arch also will be found invariably employed in their doors and windows, as well as over every other place where the use of the arch was required.

The principal ornaments of Norman architecture were placed in the door ways, windows, and cornices; but particularly in the former, which were elaborate specimens of the style, and are the parts usually preserved in restored buildings. The following are the characteristics by which the amateur may recognize all Norman remains.

The most remarkable is the chevron, or zig-zag work, which always prevails; it was the first invented, and the last abandoned, when the pointed style was adopted. In buildings of the first period it is only found in single and double rows; but, in those of the second, triple and quadruple, of different sizes, introduced between the mouldings of the doors and windows. The next invented or

notwithstanding the necessity of them ceased with the general introduction of Christianity, the custom has continued to be adopted amongst the Roman Catholics, who devote them to masses for their saints, or for the repose of the dead bodies of such persons as have been raised to the popish calendar. In these crypts are frequently to be found some of the finest and most curious remains of ancient architecture.

namental mouldings were the festooned, the cre-nelated, and the billet: to which succeeded, in the architecture of the second period, the pine cone, the simple and double astreated, diamond, platted, and the beak, or cat-head mouldings. The last, are the heads of cats or birds, surmounting a plain thick semi-circular band, overlapped by the tongues of the former, or the beaks of the latter.

The columns of the Normans were very various, and assumed different proportions, according to their place and purpose; but all of equal thickness between the base and head. The earliest known, are rude cylindrical ones, standing on a high plinth; to which succeeded multangular ones, and such as were formed by a combination of slender half columns round a thick pillar. Those of the second period are ornamented on the surface with a variety of mouldings, such as chevron, diamond, reticulated, and squamous: or, sometimes channeled, either perpendicularly or spirally; for which see plate.

The capitals of the first period were commonly large, square, and heavy; some plain, others scol-loped, or covered with grotesque monsters and obscene figures of animals and human beings, in

every variety of ugliness, executed in the rudest style of the art, being the result of an imagination not yet guided by principle or taste. However, in the second period, when experience, as well as science, had given an impulse to the germination of taste and talent, they produced capitals formed from the details that were selected out of the Roman relics of the buildings they had destroyed; such as the volute, dentil bands, beadings, and foliage of various kinds, arranged in the style of the Corinthian and Composite Orders, as exhibited in the accompanying plate.

The door ways, on account of the enormously thick walls, were extremely deep, and invariably surmounted by semi-circular arches,* of which, in the large churches, there were several rows, supported by a corresponding succession of columns along the whole depth of the wall.

Those of the first period were comparatively small, sustained by plain, slender pillars, in the style of the same age; the mouldings of the archi-

* One of the most striking marks of Norman Architecture, is the round-headed Roman arch which they adopted. There are some few examples, however, in which they have, in imitation of the Arabian style, extended the arch beyond the semicircle; which, on account of its form, has received the appellation of the horse-shoe arch.

volt were plain and thick, with intervening rows of single or double chevron work: though some specimens are found *entirely* devoid of ornament, which enables us to distinguish them as the earliest productions of the style.

Towards the middle of the eleventh century the door ways were enlarged, and acquired additional ornament; such as triple and quadruple chevron work,* billet, crenelated, and festoon mouldings round the archivolt and down the piers. The columns were more neatly finished; and sculptured subjects, though of a rude style, were introduced in the pediments of the doors.

From the latter part of the eleventh century to the beginning of the twelfth, door ways exhibited all the elaborate workmanship of ornamental architecture known to the Normans. The columns became richly decorated on their surface; the capitals in a better style of finish; the intervening piers were covered with highly wrought foliage and flowers, or rude figures of saints, in pannels. The beak and cat-head mouldings, together with the diamond, platted, astreated, pine cone, and

* About this period also, were introduced around all door-ways, arches, and windows, grotesque grimacing heads, in a rude, heavy style of sculpture.

many other varieties, were introduced in the archivolt, on a large and more finished scale; whilst the pediment represented some sculptured emblem of Christianity, such as the Virgin and Child, &c.

The sculpture of the Normans, however, never attained to any degree of perfection, or even mediocrity, their groups being with difficulty recognizable for the subjects they were intended to express; and were usually in barbarously executed mezzo-relievo. Statues, which subsequently crowded the Gothic style, were never employed in that of the Norman.

Windows were narrow, deep, and Roman arches; usually ornamented in the interior with chevron work. Those of the upper story were smaller, and generally geminated; that is, two small ones included within one large one, supported by plain, short, rude pillars. In the second period, however, triple windows (namely, a small one on each side of a higher central one united,) were sometimes introduced in the upper story, supported by highly-finished slender pillars; and those of the lower were somewhat enlarged; whilst, about the same time, false windows, in a similar style, or with a succession of intersecting

arches, were employed to decorate the outer walls of second stories.

Modillions, or corbels, are a style of ornament that deserve to be particularly noticed, as being one of the most remarkable characteristics of Norman architecture. They underwent various changes, according to the progress and improvement of the art; which, consequently, enables the age of a building to be, by their means, the more easily detected. The most ancient were extremely clumsy; very projecting for the support of a heavy, flat cornice, and were ornamented at the ends with grotesque human figures, in obscene attitudes. To these succeeded, about the middle of the eleventh century, smaller ones, with only heads at the ends, supporting one, two, or three rows of arches under the cornice, in imitation of the Saracenic corbel. Towards the close of the century they became plain, without heads, supporting only one row of arches; and lastly, the same supporting a very small cornice ledge, or substituted by a narrow band, in the form of the edge of a saw.

Towers also were rendered by the Norman architects objects of great ornament. During the first period of the Norman style, they were plain, square buildings, not extending beyond the roof

of the church; in the second, however, they became lengthened from one to two additional stories, terminating sometimes with a four-sided pyramidal pinnacle, and were ornamented with false windows, the corbel table, or intersecting arches; as each was successively adopted. The use of towers originated in the invention of bells, which were introduced about the sixth century; but, at that period, only employed *singly*, for the purpose of calling to prayer. However, in the eighth, the number, as well as size, became so increased, that separate buildings, in the form of towers, were found indispensable; which ultimately were employed, by the Normans, in various parts of the same structure, to give a nobleness and magnificence to the whole.

By means of the foregoing details, the amateur may be enabled to detect with facility the remains of all Norman buildings, as well as pretty nearly the age of their construction; and if fond of the pursuit of this branch of antiquarian research, I strongly recommend him an excursion through the various departments of Normandy; the whole of which are rich in the most interesting monuments of Norman antiquities; but, more particularly, those of Caen, Bayeux, and Valognes, where the

abundant production of excellent stone lent facilities; and gave encouragement, to the practice of architecture.

The examples are too numerous to detail: at the same time, I cannot omit specifying one, namely, the church of Lessay,* in the department of La Manche; which is the most perfect specimen of unmixed Norman known; all the others being more or less blended with the Gothic, with which they have been subsequently restored, or originally built so, in that period, during which, the transition from the Norman to the Gothic style was in operation, namely, between the year 1080 and that of 1150, when the change was totally effected throughout Normandy.

* The church of Lessay was founded about the period of the Conquest.

Gothic

ARCHITECTURE.

WE now come to a style of architecture differing from every other in use; whose introduction into Europe caused quite a revolution in the art of building, and whose origin has so long occupied the investigation of the world, and excited a never-ending source of controversy amongst a host of architectural writers, who have successively entered the lists as champions in favor of some new theory; notwithstanding all which, its history still continues to be considered enveloped in obscurity, and overshadowed with doubt.

At the same time, however, according to my humble conviction on the subject, I think, very little difficulty or trouble will be experienced in authenticating its true source, and tracing its progress towards the perfection it ultimately attained, with as much certainty as that of other arts that have been handed down to us.

Multitudinous are the opinions adduced on the occasion; all of which, in their turn, have been treated with ridicule, as unfounded and fallacious. Some authors, particularly Sir Christopher Wren, and Grose, attribute its rise to the East; asserting, that it was introduced into Europe by an association of architects, of all countries, who accompanied the Crusaders to the Holy Land, where they learnt this peculiar style, and on their return, simultaneously adopted it in their respective countries: to which I can only reply, that, independent of the improbability of such a circumstance, churches are still existing in France, that were built in the Gothic style many years antecedent to the first Crusade in 1096.

Others again, namely, Vassari, Evelyn, and Bentham, state, that it was introduced by the Goths of Italy, under Theodoric; which scarcely needs an effort to refute, having already described the very different mode of building peculiar to that people.

Some writers believe it to be a corrupt deviation from the Grecian and Roman; and observe, that it was designated Gothic, on account of its then considered barbarous innovation; but it possesses nothing in common with either one or the

other: it is distinctly different, both in every essential principle, as well as in all its minutest accessories; and is evidently a style formed apart from any other.

Dr. Warburton, and, more recently, Sir James Hall, have embraced a very different hypothesis on this subject; namely, that, from the similarity of the nave of a Gothic cathedral to the interior of a grove of trees, with its interlacing boughs, the inventors of the style had such a grove in view, and imitated its form in architecture. To this I can only answer, that the first age of the Gothic presented no such appearances; and that the roofs in the earliest structures of the kind known, were all in the simplest style of the art, being most frequently plain Norman; that the columns did not, at that period, rise to the height required for the purpose: and, lastly, that the multiplied ribs and nervings, which spring out immediately from the summit of the shaft, along the ceiling, and which constitute the great resemblance, were only the result of very gradual cultivation, and did not indeed attain that perfection which has called forth the comparison, until a very late period of the style.

It has been referred to the Italians, but they

rejected its use with the greatest indignation; and Italy, I scarce need observe, is more deficient in examples than any other part of Europe.

There are very many persons who venture to presume, that it is the offspring of chance and whimsicality. Can any one calmly contemplate the structures that have been raised in that style, and for a moment indulge in such a thought? No style of building can be found, on more regular principles, or that has required more extraordinary skill in its construction. All its ornaments are referable to some fixed rules, or system, on which the general harmony depends.

Fenelon more plausibly suggested, its joint emanation from the Goths of Spain, and their infidel oppressors; but having stated no facts or circumstances to elucidate the assertion, he has met with strenuous opposition from Milizia, Hawkins, and even the recent Norman writers, who have discussed the subject, and appropriated the invention to themselves. The former urges impossibility, by stating, that the Goths were a mere barbarous horde, unenlightened either by art or science; whilst Hawkins contradicts it, on the ground, that the Goths were driven out of Spain in 713, long before the style alluded to, was known; both ap-

parently forgetting that the Goths were restored ; that they became an enlightened nation ; were the founders of the present kingdom ; and that all true Spaniards of the present day, pride themselves on being able to trace their descent from Gothic ancestry.

I have, therefore, undertaken to support the opinion of Fenelon : and after a careful perusal of the events of Spanish and French history, feel no hesitation in pronouncing the style to be of Arabian extraction, adopted and modelled by the Visigoths of Spain ; from whom it was borrowed, and introduced into France, about the middle of the eleventh century, under the consequent and appropriate appellation of Gothic : but that it owes the beautifully varied combinations of which it is composed, and the richness it ultimately acquired, to the Normans ; whose monkish architects, I conceive, were its great cultivators, and at separate periods applied the numerous peculiarities that distinguish it, according as taste or use dictated their adaptation : and, lastly, that the style became diffused, not only throughout France, but over the greater part of civilized Europe ; where, in all its modifications, it will be found to have made pretty nearly the same uniform progress ; with this ex-

ception, that the period of its establishment, in those countries that imitated it, was more or less late, than in Normandy.

In the beginning of the eighth century, when the Saracens overran Spain and subdued the government of the Visigoths, Pelagius, one of the blood-royal, together with a little band of faithful followers, fled to the mountain fastnesses of the Asturias, where they transported the wreck of their fallen monarchy, and the standard of their faith. There, they preserved the laws and customs of their fathers, and nourished that enmity towards the infidels, which, being enthusiastically supported by the neighbouring Christians, enabled them, in a few years subsequent, to pour down from their retreat like a destructive torrent, amongst their turbaned oppressors; and, by a series of brilliant victories and successes, gained by Pelagius, his son-in-law Alphonso, and other successors, they gradually recovered the land of their forefathers, and re-established the Gothic dynasty. Hence, out of that brave little band of warriors in the mountains, sprung up, at different periods, the Christian states of Asturias, Leon, Navarre, Castille, Arragon, and Portugal; all of which, excepting the last, became, by the marriage of Ferdinand

and Isabella, united into one kingdom, under the appellation of Spain.

The successors of Pelagius were all rigidly fervent in the cause of religion; particularly Alphonso the Catholic, Alphonso the Chaste, and Alphonso the Great. They viewed with jealousy and horror the crescented domes of the prophet, towering above their numerous cities; and in proportion as they recovered their country, they razed the mosques to the earth, and on their ruins erected Christian fanes; especially Alphonso the Great, who signalized his reign by endowing and erecting an immense number of churches and monasteries. But at that period, as we learn from Rashid, Mariana, and other historians, the Goths being unskilled in the art of building, were obliged to employ Arabian architects, who, however, they very naturally prohibited introducing any such forms as distinguished the Mahomedan faith; namely, the dome, and crescent or sacred arch; permitting them only to adopt the pointed arch, which afterwards became the peculiar mark of their style, when, on acquiring the knowledge of architecture from the infidels, they raised so many splendid fabrics of their own.

But on account of the alternate succession of

victory and defeat, between the Saracens and the Goths, as well as the civil wars and revolutions amongst the monarchs of the recovered states, all the churches and fabrics of that period have fallen a prey to the system of destruction and desolation that marked those times: thus accounting for the urged deficiency of examples to prove the original adoption of this pointed form by the Goths, which leaves us, as the only means of doing so, the association of circumstances that can be collected from their history and annals.

The eleventh century, from causes I have already suggested, was remarkable in Spain, as well as other countries, for religious enthusiasm, munificent pious bequests, and the consequent erection of churches. Ferdinand ardently espoused the cause, and was afterwards as warmly supported by his second son, Alphonso, king of Asturias and Leon, who contributed immense sums to the foundation of splendid ecclesiastical establishments. And the communication then existing with France (particularly through the medium of the Norman monks, who were all architects,) caused the style of building adopted in their structures to be imitated there. It was first introduced in the cathedrals of Seez, Coutances, and Mortain, in Normandy; then in

the cathedral of Chartres; (at which place Norman influence prevailed: Norman barons having been created counts of Chartres as early as the reign of Charles the Bald); and, afterwards, on a more splendid scale, in the monastery of Clugny; which was entirely re-built in 1093, at the expense of the above-mentioned Alphonso of Leon.*

Soon after that period, the use of this style of the Goths became general in Normandy; a little later, over the rest of France; and subsequently throughout England and Germany. But it was not so simultaneously employed, as is frequently stated by authors. Since, between the time of its first introduction into Normandy, namely, 1080, and the total abolition there of the heavy Norman in 1150, nearly a whole century elapsed, termed the period of transition; during which, most of the buildings will be found to blend more or less of both Norman and Gothic. And it was not until

* Bertholdus, a Monkish writer, as well as Baronius, state that Hugh, abbot of Clugny, having rescued Alphonso from captivity, in 1074, applied to him for assistance to extend and repair his monastery; upon which, the royal patron, out of gratitude, re-built it from the foundations, according to the designs of one of his own countrymen, named Gunzô, who was then monk of the abbey.

after the latter period that it began to diffuse itself in other countries, where the progressive imitation of the various changes it successively underwent, may be traced, with as much regularity as any other newly-acquired art.

The taste and enthusiasm of the Norman architects, every day, gave birth to additional decorations, and new forms, in this style: which they either themselves invented, or collected in their visits to foreign countries, and grafted on the borrowed original of the Goths. Indeed, with the fondness that people possessed for ecclesiastical architecture, and the spirit of enterprize that led them to roam, it is in no way surprizing that they should have so much enriched their ideas in the various departments of that as well as other arts. In the eleventh century * they penetrated

* It was at this period the Normans erected the kingdom of Naples, and established themselves in Sicily; which originated in some Norman nobles, who, returning with their suites from a pilgrimage to the Holy Land, in 1026, were wrecked on the coast of Calabria, at a moment when the Saracens were besieging Salernum. They immediately proffered their aid to the inhabitants, and valiantly delivered them from the rapacity of the Moslems, who they entirely defeated. On their return home, the recital of those adventures, joined to a

into the most distant countries in search of adventures, and, under the plea of making pilgrimages, visited the most celebrated sainted shrines of Spain, Italy, and the Holy Land; which will readily account for the frequent introduction of features peculiar to the Roman, Grecian, and Mahomedan styles.

Gothic architecture maintained upwards of four centuries its exclusive application to ecclesiastical structures, during which time it assumed very different characters, according to the various changes it successively experienced in its progressive cultivation, and may be divided into three distinct periods, distinguishable by the form, proportions, and modification of the ornaments peculiar to each; namely, the first style from the period when the Gothic became generally adopted,

description of the fine climate of Apuglia, stimulated their countrymen to go thither and seek their fortune. In a few years after their arrival thither, they founded the city of Aversa, whose prosperity attracted many new comers, amongst them Tancred, lord of Hauteville, in Lower Normandy, and, soon afterwards, William, surnamed Iron Arm, who, aided by his countrymen, conquered all Apuglia, which he then governed as vassal to the Holy See. Towards the end of the century, Robert Guiscard, and his brothers, became distinguished warriors, took Sicily from the Saracens, and founded the kingdom of the Two Sicilies.

in 1150, until 1240; the second, from 1240 to 1380; and the third, from 1380 to 1500.*

The epoch of the transition, in due deference to the antiquaries of Caen, I have limited from 1080 to 1150; feeling assured, on strict examination, that no decided specimen of the pointed arch can be found in Normandy anterior to that period. Those alluded to, and referred by the members of that society to 1050, I have ascertained to be either of erroneous data, or possessing those pointed forms which were accidentally produced by the intersecting arches then in use.

The cathedral of Seez, I conceive to be the earliest instance that can be traced; it was commenced and partially built about 1080, though not ready for consecration until the commencement of the following century. Though blended with renovations of a more modern date, its original rude features of the early pointed style are still clearly defined, and easy to be identified.

The cathedral of Coutances was also erected about the same period. The antiquaries of Caen assign it a much earlier date, because, it is stated in its archives, to have been founded by Bishop

* I confine myself here to the order in which the various changes successively presented themselves in France.

Robert, as early as 1056. However, the foundation alone was then laid, in which state it remained for many years, on account of the want of funds; and was finished by Geoffry de Montbray, who made collections for that purpose amongst his countrymen, in England and Apuglia. Its original remains are not so perfect as the above, being much intermixed with the restored parts of different periods, which obscure them.

The best preserved example of this early period, is the collegiate church of Mortain, which still exists in almost its primitive state, and whose arches, of the nave and aisles, are all pointed, and, incontrovertibly, original. It was founded, in 1082, by Robert, Count of Mortain, the brother-in-law of William the Conqueror; and is supposed to be the church, in combination with that of Clugny, Henry of Blois* had in view, when he introduced the style into his church of St. Cross, at Winchester.

The church of the monastery of Clugny, is much in the same style as the last mentioned one, though

* Henry of Blois was a monk of Clugny; but, on establishing himself in England, frequently visited his brother Stephen, who was count of Mortain, previous to becoming king of England.

on a larger and a more expensive scale ; being built, as I have already observed, entirely at the expense of its royal founder, Alphonso, in 1093, but was not altogether completed until the beginning of the next century. The arcades only are of the pointed order, in a very superior style of finish ; the great door, and the windows in the second story of the nave, being purely Norman.

The identification of these monuments is somewhat important to the periods I have assumed in the history of pointed architecture, and serves to prove, at least, that the style made its appearance in Europe long antecedent to the crusades.

At the commencement of the twelfth century, the adoption of the pointed style became common ; but, towards the middle, was at length used to the total exclusion of the Norman, and all its accessories. I shall therefore proceed to describe it, according to the order of the periods into which I have divided the system.

THE FIRST STYLE OF GOTHIC:

FROM 1150 TO 1240.

THE prevailing taste for the Gothic, in the middle of the twelfth century, caused its exclusive adoption throughout France, and the total abandonment of all Norman forms and ornaments. The architecture, however, of this first style, differs remarkably from that of succeeding periods. It had not yet attained the bold elevation or lightness that subsequently characterized it; and may be principally distinguished by its very pointed arch, which always formed an angle of greater or less acuteness.

The doors of this period, like the previous Norman ones, are deeply recessed, with a succession of columns supporting an archivolt formed of plain mouldings, sometimes with grimacing heads round the top, which still continued to be used, though much smaller, and more highly finished. The introduction of a small door on each side the large western one, took place in this age, intended as a type of the Trinity. It is to be remarked, how-

ever, that the doors of country churches were all small, with merely a plain pointed arch.

Windows during the period of transition* were plain, without mouldings, and extremely narrow; which, united to their terminating with the acute arch, gave them somewhat the form of a lancet, and produced the application of the term lanceola to them by the monkish architects, that of lancette by the French, and the epithet of lancet arch in England, which is frequently used to distinguish the architecture of the first style. Towards the end of the twelfth century, however, windows began to assume a more finished appearance, by aid of a moulding round the exterior; and at the commencement of the thirteenth, on account of their narrowness admitting little light, architects conceived the idea of uniting these lancets, and placing them at different distances, which gave rise to the construction of larger windows, containing two lancets within one main arch, filling up the vacant spaces between the heads with tracery in the form of circles (called roses), ornamented with trefoils and quatrefoils.

Columns, which at first were plain and low, began now to be lengthened, clustered round

* Single windows, of the period of transition, were termed isolated lancets.

pillars, and frequently encircled with fasces, or bands, at different distances; the capitals being formed of flowers, branches, or delicate foliage, rolled at the ends, in imitation of the Grecian.

The nave and aisles were narrow, separated by arcades of less acute arches than the windows, and covered with a vaulting, formed by simple springers, in the form of an X, ornamented with a rose, at the point of intersection.

Buttresses were slender, and more projecting than those of the Norman style, and were plain and simple during the twelfth century; but in the following, were divided into parts, or stages, each higher, and more narrow and receding than the lower. The highest was surmounted with a little pinnacle, whilst the front of the lowest was pierced with a niche, to contain the statues of saints, which then became common, as well as in a very improved style of sculpture.

About the same time, also, were introduced *flying* buttresses, which are horizontal stone props, thrown across, by means of an elliptic arch, from the outer wall of the wing, to the main body of the church, to which they act as a support. Those of this period were plain, and unornamented.

That beautiful and elegant architectural decoration, the spire, was introduced during this era,

first suggested by the pyramidal pinnacle that terminated the towers of the latest Norman style. At first they were plain, and of octagonal form: but at the commencement of the thirteenth century, became more rounded, and rose from *within* the square surface of the tower, with little spirets at the angles. Little turrets, also, were every where multiplied, to decorate the most prominent summits of the exterior.

Parapets,* usually indiscriminately termed balustrades, were composed of a succession of little open arcades; the arches of which are found terminating with trefoiled or trilobed heads.

Amongst the innumerable examples of this style that abound in Normandy and France, may be particularly specified the following:—The naves of the church of Eu, and abbey of Fécamp; the cathedrals of Bayeux, Evreux, and the early part of that of Amiens; St. Genievieve, and the Sainte Chapelle at Paris; the churches of St. Denis, and St. Nicasius; and the beautiful cathedral of Rheims.

* A parapet may only be called a balustrade, when it is composed of ballusters.

THE SECOND STYLE OF GOTHIC.

FROM 1240 TO 1380.

THIS style is particularly distinguished by the rectangular, or equilateral, form of all its arches : and to the period it embraces, may be assigned the most brilliant epoch in the history of Gothic architecture. By the consummate skill of monkish and other ecclesiastical architects, it now reached its highest perfection. Aided by the enormous pious contributions, and munificent donations, that were in those days made to support the splendor of the church, it appeared in its greatest lustre and magnificence.

The style, though splendid and ornamented, is, in its general appearance, chaste and harmonious ; for all its forms are regular ; its greater and smaller members judiciously proportioned, and rendered uniform, according to the symmetry of ancient rule. Decorations of every species are tasty and elegant ; and notwithstanding they are numerous, their arrangement is regulated with due regard to

use, and the collocation appropriate; all of which contribute a nobleness and majesty of the most impressive kind, to the numerous beautiful structures that arose under its dominion.

The following are the principal characteristics that mark the architecture of this period.

Doors, on account of the walls being less massy, are not so deeply recessed; but on a larger scale, more highly finished, and formed of more graceful arches, surmounted with triangular pediments, whose tympanums, as well as the piers below, are loaded with a variety of little figures and subjects, from scriptural history, sculptured in basso or mezzo-relievo.

Some of the most prominent marks of this style are to be found in the windows, which acquired more beautiful proportions, and became considerably widened, by the introduction of additional lancets; whence originated the distension, from the acute to the equilateral arch. Their interior divisions, called mullions, assumed a more slender appearance; and are sometimes delicately fluted, into the form of grouped pillars, whilst the tracery in the head will be found ornamented with arcs at the borders, in imitation of flowers; and roses in the centre.

About the beginning of the thirteenth century,* trilobed, and rose windows, first made their appearance. The former are those whose interior lancets terminated with a head, formed of three arcs, or lobes: a form, I presume, the Normans have borrowed from the Mahomedan structures; where it sometimes prevails. The latter are large circular windows, called rose windows, which in France are frequently seen placed over the western door, occupying the whole breadth. Rose windows, of the first period of this style, are simple; being ornamented with trefoils and quatrefoils, united by flowing tracery: those of the latter present an elegant assemblage of branch tracery, radiating from the centre, in a variety of graceful forms and divisions, and constitute one of the most ornamental features of the style.

Columns are more delicate and elevated than

* Within the same period were introduced, in private dwellings, the use of bow (alias bay) windows, brought by the Normans from Spain, whither they were introduced by the Arabians. They are, however, of Persian origin, and were adopted for the accommodation of a warm climate, where every air passing in an angular direction along the walls, was intercepted by their projecting form, and tendered refreshing coolness to the inmates who sat there, protected from the sun by latticed shades.

in the first style, the capitals of which are shorter, but more rich in foliage. Sometimes, however, clustered pillars occur, which are included under a single, plain, round capital.

A new style of ornament, called Crocket, obtained great popularity during this period, and is of Norman invention; it never being found to occur even amongst the decorative additions used by the Arabians. It is composed of a curled* piece of foliage, placed at the angles of spires, tabernacles, canopies, and turrets, to which it contributes remarkable richness and elegance.

Buttresses are more projecting, for the better support of the flying ones, which spring from their summits. They are ornamented with tablets, and their niches are richer, which, as well as the pinnacles at the heads, are crowned with crocketed pediments. The flying buttresses also are now decorated with crocketed pinnacles, whilst the tops are made to act as water courses to carry off the rain.

Tabernacles are very peculiar to this period, and are frequently seen applied to ornament vacant spaces on the walls.

At the commencement of the fourteenth cen-

* Hence, on account of its resemblance to a hook, the French application of *crochet*; from which it is derived.

ture they became most gorgeous Gothic appendages, executed with all the architectural skill of the age, and filled with statues, whose spirited design and execution manifest a corresponding improvement in that branch of art.

The vaulting of the naves and aisles no longer represent simple intersecting ribs and arches. The ribs are multiplied, and branch out into a great variety of tracery, forming compartments remarkable for the richness and elegance of their ornaments, the points of intersection being terminated with some graceful foliage or device.

Spires are richly crocketed, more long and delicate, and terminate frequently at the point with a bunch of foliage, or a flame called finials.

Parapets, of this second style, are considerably richer and more open; being formed of panels and roses, enclosing trefoil, quatrefoil, and other tracery. Indeed, the tracery of all sorts, peculiar to this period, is every where more rich and flowing; and is frequently mingled with oak leaves, which now began to be used.

In the above style may be specified, as the most striking, the late parts of Amiens cathedral and St. Denis; the church of St. Ouen, at Rouen; St. Sepulchre, at Paris; and St. Stephen, at Caen.

THE THIRD STYLE OF GOTHIC, CALLED
FLORID.

FROM 1380 TO 1500.

LIKE every other human art, which, on attaining the summit of perfection, tends gradually towards its decline, so did Gothic architecture now begin to retrograde from the purity, the elegance, and grandeur that distinguished it during the whole period of the second style. Towards the end of the fourteenth century, innumerable innovations were made, both with regard to form and decoration, which broke the rectitude of its lines, and interfered with the harmony of the general design. But, at the commencement of the fifteenth, it more sensibly degenerated into false taste and fantastic refinement, by departing from that nobleness of elevation in which consists its greatest and most striking beauty, by suffering a general depression of its arches, which, from being equilateral, gradually assumed an obtuse form, until they almost lost their pointed character; and, finally, by acquiring, towards the end of the period, a superabundant mass of unmeaning ornament, which

totally corrupted the style, and brought it into disrepute.

And notwithstanding the structures that have been raised, under its influence, elicit such general admiration, on account of the elaborate workmanship that adorns them, although they display in their execution a superiority of science and ingenuity in the art over preceding architects, they have, nevertheless, been constructed at the total expense of taste, and to the manifest deformity of the style that was affected to be cultivated.

The most remarkable characteristics that enable us, at the first *coup d'œil*, to discriminate between it and the prevailing features of the last, are the obtuse form of the pointed arches, and the gorgeous exuberance of decoration with which it is loaded; and which ultimately acquired for it the justly applied epithet of "Florid."

The great source of ornament in this style, is pierced panneling; which is richly traced with graceful foliage, and indiscriminately introduced into every part of the general design. And although it exhibits the virtues of the chisel, and the patient skill of the artist, it unquestionably diffuses a gaudiness over the whole, which greatly tends to diminish the sober gravity that marked the

Gothic, in its meridianal splendor. Every conceivable variation of parapet, pinnacle, and buttress, will be seen now in use; the latter of which became multiplied, on account of the increased number of windows, and were very projecting, as well as loaded with statuary, heraldic insignia, or family emblems. The flying buttresses also were richly ornamented with pierced panneling. Various parts of the summits, particularly the angles of structures, now became ornamented with small round cupolas, which took the place of little pinnacled turrets. And a very remarkable character of the latest productions of this style, is, the extreme depth and delicacy with which all ornaments are wrought on the stone.

Windows* began, in the early part of this period, to lose the elegance of their form and proportions; they were considerably multiplied along the lateral walls, and so widened by the introduction of additional lancets, that the heads became compressed, and distended to an excessively obtuse arch, which continued increas-

* The form of the large eastern or western windows, at this period, is, in addition to the above description, divided in the interior into two equal parts, by an horizontal transom; each part containing nine lancets.

ing until about the end of the period; when the pointed form, in many cases, scarcely was distinguishable. The divisions and compartments that fill up the heads, display a variety of undulating forms, to the extinction of roses, trefoils, and quatrefoils; and the mouldings of the arches are sometimes festooned with foliage, particularly the leaves of endive, vine, thistles, and broccoli.

Portals, of all sorts, furnish a distinguishing mark of this style; they are invariably surmounted with a square head, or pediment, whose spandrels are ornamented with beautiful foliage, or richly executed sculpture. In porches, a drip-stone, and highly-wrought battlemented parapet, crowns the whole, with richly canopied lateral niches, flanked by highly decorated buttresses, which terminate with a group of four pinnacles.

Arcades partake of the same compressed form as the windows; and the imposts of the arches, instead of being supported by pillars, repose, oftentimes, only on consoles, covered with richly grouped foliage.

The ornaments of the vaulting, peculiar to this style, are particularly worthy of notice. They constitute a series of intricate pannel tracery, and richly frosted fret work, introduced between the groinings, which the Norman architects have evi-

dently borrowed from Arabian architecture. In some buildings, from the summit of the columns spring a radiating cluster of ribs, or nervings, branching out on the roof, in the form of a fan, and hence have received the epithet of fan tracery. Towards the end of the period, this style of decoration became multiplied to great excess,* enclosing, within the various compartments, escutcheons, armorial bearings, busts, and emblems of all sorts; whilst the central points of re-union, where the keys were formerly introduced to support the vaulting, now displayed immense masses of richly ornamented stone work, called pendentives, which frequently descend to a considerable depth, and give the appearance of a dangerous encumbrance to the roofs that now support, (instead of being supported,) by them.

Of the first period of this style are the churches of Alençon, Argentan, Le Treport, and Harfleur, besides portions of other churches, such as chapels, porches, &c. Of the second period may be instanced, part of Notre Dame, of St. Stephen and

* There are very many persons who greatly eulogize this exuberance of ornament; and form their opinions of the perfection of the style, by the quantity of these gaudy accessories it exhibits; which, however, notwithstanding the beauty and perfection of their execution, always manifest the most morbid and corrupt taste.

St. John, at Caen ; the hall of justice at Bayeux ; and parts of many churches and buildings at Rouen. However, the most elaborate and delicate workmanship will be found, without exception, in the mortuary chapels, monumental screens, and canopied tombs of this period, the whole of which exhibit all the luxury of decoration peculiar to the third style.

The corruption, the decline, and extinction, of Gothic architecture, are attributable to a variety of causes. In the first place, to the encreasing love of ornament that distinguished the taste of the fifteenth century. Secondly, to the mania amongst architects, for introducing innovations, (otherwise termed improvements,) and practising new inventions of their own : (which ambition, by the bye, at every period of history, in all countries, and in every branch of knowledge, as of human skill, first leads to glory and perfection, then to ruin or decline.) And, last of all, to what may be considered the most influential cause, to the revival of ancient architecture, which at that period was in full operation, under the great masters of Italy, and was introduced into France by a horde of Italian artists, who overran the country, at the close of the fifteenth century. The newly acquired forms, became so rapidly and so generally con-

fused with the Gothic, that, in a very few years, architecture exhibited a mere medley of Roman and Grecian Orders blended, without any regard to consistency, or the rules of adaptation, with Gothic details and decorations; until about the middle of the sixteenth century, when the Antique exclusively resumed its sway, to the total extinction of all pointed architecture.

In concluding my remarks on Gothic architecture, I must observe, that although each of the three styles I have described, distinctly differs from the other, they will frequently be found, independent of additions and restorations, to be originally blended in one building; arising from the structure being erected during the intervening period, when one style was sinking into disuse, and the other growing into favor; which renders it essentially necessary for the amateur to make himself acquainted not only with the general characteristics of each, but the peculiar period of their adoption.

Were I to enlarge upon the reflections this subject naturally leads to, it would require considerably more space than it is my intention here to devote to it. I cannot, however, resign the task, without expressing my own unqualified admiration of Gothic architecture in general: its

Beautiful style, I think it will frankly be acknowledged, elicits almost universal attention and applause. It is equally entitled to the study of the scientific man, as to the contemplation of the man of taste. And, notwithstanding, I feel aware, that habit and association greatly tend to influence opinions on this particular subject, yet I cannot help expressing the conviction, that, even divested of local and religious prejudices, all must view it with sensations of delight: all must enter the sacred fabrics it has raised, with the holiest of feelings.

To the Grecian, every man of taste will yield the palm of *classical* beauty; but we cannot avoid unanimously confessing the superiority of this, in every other respect, on account of the immense influence it seems to possess over the faculties of the soul; by means of its imposing majesty, and the character of devotional sublimity that so generally accompanies it.

Indeed, a variety of enchantments combine to render it irresistibly attractive. The lightness and delicacy of its aspiring columns, gratify the eye: the elegance and intricacy of its sculptured details, and its picturesque combinations, awaken the admiration: whilst its narrow, lengthened aisles, the elevation of its proportions, and the beauti-

fully softened lights that play from its painted windows, impose upon the mind the deepest sentiments of reverential awe. Qualities which combine to furnish the most eloquent reasons for its being best adapted to sacred edifices, and the solemnity of religious offices.

Besides which, to the admirers of scenery, how transcendantly picturesque are its pointed arches, its decorated towers, and fretted pinnacles, when seen raised above the varied mass of objects with which they are blended? How ornamental its ivy-mantled ruins, when, as they are frequently found, lifting their venerable piles within the solitude and shade of some luxuriant wood! There its elegant and graceful forms seem to reign triumphant: they dignify and lend an interest to the beauties of the surrounding landscape; and never fail to kindle the enthusiasm of the most tasteless genius, or to melt the soul of the most indifferent observer. They cast a hallow over the innumerable scenes they adorn, and weave a sort of romantic spell about the deserted walls, which oftentimes preserves their locality, sacred to the resort of all lovers of venerable ancestry, or of taste.

THE REVIVAL OF THE ANTIQUE.

I HAVE already observed, that the main influential cause of the downfall of the Gothic style, was the revival of Ancient architecture, the outline of whose history may be comprehended in the few following observations. With the dawn of science, and the revival of the arts in Italy, there suddenly shone forth a blaze of genius in its various towns and cities, which being encouraged by the patronage and munificence of great men and princes, produced that rivalry and competition, to which we are indebted, for the impulse that was given to almost every branch of talent throughout that beautiful country, and afterwards, in succession, over the rest of civilized Europe.

Architecture, at this period, held a conspicuous place in the progress of improvement, and the

attention of the world, and began to be cultivated with considerable success. As early as the end of the thirteenth century, architects exhibited a spirit of conception worthy of encouragement : and greatness of style, and boldness of design, first manifested themselves in the efforts of Arnolfo Lassi, the great architectural projector of the reviving era. In 1296 he commenced the splendid cathedral of Florence, in a style of magnitude and magnificence that would have done credit to the talents of a much later period of the art : but he unfortunately died in two years afterwards, which suddenly arrested the progress of the building : for his plan, of crowning the summit with a cupola, baffled the ingenuity and attempts of cotemporary builders ; and it was not finally completed until the commencement of the fifteenth century, under the direction and auspices of the mighty Brunelleschi ; who may be considered the great founder and father of modern architecture. He cultivated his genius in Rome, the seat of ancient art, surveyed there all the monuments of antiquity, and took measure of the most beautiful and remarkable relics ; the study and contemplation of which enabled him to recognize the true principles of the ancients, and to apply them in his own practice of the

art. On his return to Florence, he was entrusted with the task of completing the cathedral of Santa Maria Dei Fiore, according to the original plan; which he executed with so much skill, so much boldness and beauty, that its tremendous dome astonished the whole country, and was ever after looked upon, as the first great effort of reviving art, and the pledge of its future glory. The successful talents of Brunelleschi, the contemplation of his noble works, and the treatise of his successor, Alberti, "*De re Ædificatoria*," animated the exertions of aspiring genius; awakened throughout the country a general taste for the rules of ancient art; and, for the first time, began to excite the attention of the learned to the study of Vitruvius, whose writings had hitherto reposed, undisturbed, on the shelves of dormant literature.

To Brunelleschi succeeded Bramante, a genius in no way inferior to his great predecessor, whose steps he followed with unabated zeal in the cultivation of the art: he early devoted the most profound attention to its study; and, under the patronage of Pope Julius the Second, prosecuted the practice of it with unbounded success. Ever fearful of digressing from the examples of the antients,

he most scrupulously adhered to their rules, and restored to modern architecture the purity of taste and classic beauty.

The genius of artists now seemed every where kindled in Italy: and Rome, on account of its numerous beautiful monuments, became the student's school. San Gallo, Raffael, Peruzzi, and Michael Angelo, quickly succeeded each other, and in turn displayed the powers of their talents, under the protection and liberality of some reigning prince or pontiff. The first pursued the work of reformation, with an evident apprehension of dwindling into innovations and corruption. Raffael, with his characteristic penetration and intelligence, advanced more boldly, and in his works exhibited so much science as well as taste, that Leo the Tenth, in admiration of his talent, took him by the hand, and appointed him architect of St. Peter's; but the final execution of that building fell to the lot of Michael Angelo, to whom the present edifice is principally due. He, however, with an imagination of extraordinary fertility, a genius incapable of control, and a temperament of ungovernable impatience, departed from all the rules of antiquity, and strack out a new path of his own;

which, notwithstanding the merit it might possess, or the skill it exhibited in his less gifted imitators, was exaggerated to excess, and established a precedent that oftentimes led to the total ruination of taste.

To Michael Angelo succeeded the distinguished names of Vignola, Serlio, Palladio,* and Scamozzi, under whose skilful exertions architecture continued to flourish in the sixteenth century. They all made the principles of Vitruvius their study, and Rome their school: all contributed to the advancement of architectural taste, by the numerous edifices with which they have adorned the various cities of Italy, as well as by the many valuable writings they have left, to explain the theory of the art.

From Italy the taste for the Antique passed into other parts of Europe: but first, however, into France, where it was sedulously disseminated by

* I must not omit observing, that amongst these great men, Palladio claims the palm of superior merit. To him is universally ascribed the most intelligent mind, and the most comprehensive genius: to him is justly attributed that simplicity, purity of style, and classic taste which reigns in so many of the Italian structures; and hence have procured for him, in his native country, the appellation of the Raffael of architects.

a band of Italian architectural aspirants, who flocked into the country in the reigns of Louis the Twelfth, and Francis the First. They gradually grafted the circular upon the pointed forms, and by their exertions, united to the love of novelty peculiar to human nature, succeeded in effecting a total change from the Gothic to the Antique; which latter, at the close of the sixteenth century, had recovered its original proportions and simplicity, and has ever since been practised as the prevailing taste of the country.

THE ARCHITECTURE OF

England.

NOTHING appears to me to be more differently and unsatisfactorily described, or more generally misunderstood, than the early architecture of England. It is no uncommon thing to hear the remains of our ancient castellated, or ecclesiastical structures, gravely attributed to the Romans, Saxons, or Danes, merely on the authority of some early historical documents which prove those different people to have erected fortresses and churches on the same sites. Whereas, if the local annals were more closely reviewed, it would invariably be found, that from revolutionary devastations, or the improvement of ages, structures have been successively destroyed and re-built on the same site. Charters of foundations, therefore, are very insufficient documents to be guided by; on them are frequently grafted totally new endowments, by subsequent princes or prelates.

Besides, whatever changes occur in the resto-

ration of churches, we know, it has ever been the custom, amongst Christians, to preserve the same consecrated site for their new edifices. In like manner, the site of an old fortress is retained for the construction of more modern works, for the same reason it was originally chosen, namely, the advantageous character of its locality.

On account of a very prevalent deficiency of knowledge on this subject, all the numerous and beautiful specimens of Norman architecture we have in England, are, by ninety-nine persons in a hundred, denominated Saxon: which, however, ought not to excite much surprize, since the most esteemed works of reference are pertinaciously bigoted in favor of the assertion; namely, those of King, Grose, and Carter; on whose authority we are every day told, by more modern writers, that Norman architecture is only an adoption of that practised by the Saxons; and who affect to describe the Saxon style with as much accuracy, as if the Saxons had transmitted to us a regular treatise on the architecture they practised, or that some faithful and undeniable examples of their skill remained, whereby to form our judgment.

Now, I think, I may safely venture to challenge any one, to prove the existence of an individual

monument, in favor of which a decided and unimpeachable title to Saxon skill can be established; or, if there is, that it shall, in the most distant manner, resemble that style which is usually attributed to them.

We have no reasons to suppose the Saxons had a style of architecture peculiar to themselves; they were barbarians when they invaded England, unskilled in art or science. When first converted to Christianity, they built churches, according to the recommendations of the Roman missionaries, "in the Roman manner;" and the only architecture they had for imitation, was that left them by the Romans, which is the style most natural for them to have cultivated.

But, in the progress of the arts, during the middle ages, the inhabitants of England were always considerably behind the French; for whatever improvement was made, invariably arrived through the medium of France; and the first attempt at any thing like architectural advancement, was in the reign of Alfred, whose wisdom and exertions, in the cause of religion and learning, gave a general impulse to industry and art. He caused all the churches and monasteries, that had been destroyed by the Danes, to be repaired, and new

ones to be erected, throughout the kingdom; which, according to the Saxon annalists,* were in the Roman style; though more celebrated for their number and utility, than their architectural merits, being principally of wood. Some, however, are stated to have been built of stone, and are described as magnificent structures: but they were only so in comparison with the times; and all were again unexceptionably annihilated by the destructive Danes; who, until the period of their own conversion, warred with singular animosity against monasteries and churches.

To Edward the Confessor, may be attributed the most remarkable change that took place, not only in the architecture, but other arts, as well as learning, in England. Edward having been educated and passed his youth in Normandy, naturally acquired an affection for the manners and customs

* This opinion is more strongly corroborated by Mr. Britton's very valuable and elaborate researches on the subject of English Architecture, which I particularly recommend to the attention of every person who is desirous of pursuing the study of the art. He every where expresses his doubts as to the identification of buildings with Saxon skill; and has never yet been able to trace any authentic proof of the Saxons being the authors of such edifices as are commonly attributed to them.

of that country. He contracted there his earliest and greatest intimacies, and formed his taste: the result of which was, on coming to the throne of England, he introduced the Norman laws, encouraged their artists, and made french the language of his court. As time and opportunity permitted, he raised to high ecclesiastical offices the Norman prelates and abbots of his train, who, (says the Saxon Chronicle,) again introduced the liberal arts, restored learning, raised religion from its languid state, and repaired and enlarged churches and monasteries, according to their own style of architecture; or, in the words of William of Malmsbury, “ in a *new style* of building.”

However, the first church that appeared in this *new style*, was the one Edward commanded the abbot, Eadwine, to build at Westminster; which must have been commenced subsequent to 1049, that being the year Eadwine was first appointed by the king to the abbey. This fact is recorded by Sulcardus, a Latin writer, who lived in the reign of William the Conqueror, and states, that the church was not terminated before 1065; when Edward, finding himself grievously ill, commanded that the church should be dedicated on the Christmas day following, that he might there have the

benefit of sepulture. And it is further confirmed by William of Malmesbury, who says, "Edward the Confessor was buried in the church of Westminster, which he, first of all persons in England, had erected in that style of architecture; and which, afterwards, began to be imitated at great expense." Mathew Paris,* also, observes the same fact; whilst Henry of Huntingdon, and Ingulphus, both assert, that Edward procured materials, as well as artists, from Normandy, because the Normans preferred working with their own stone; which was therefore imported from their great quarries, near Caen.

From the associated evidence afforded by the above facts, no other inference, I think, can be drawn, than that the new mode of building introduced by the Normans, was the same that was practised in their own country; the invention, and progressive cultivation of which, I have already amply detailed.

The Conquest naturally confirmed the use of this Norman style of architecture; and the Norman ecclesiastics (amongst whom, all the most important church preferment was dispensed,) gene-

* Mathew Paris died in 1259.

rally diffused it throughout the country, though on a much more splendid and magnificent scale ; they being both more affluent and powerful than their predecessors under the Confessor, on account of the munificent grants that were made to their offices by the Conqueror. William of Malmesbury paints, in most eloquent terms, the zeal with which they adorned the country, by repairing and re-building all the churches and monasteries, according to their own style of grandeur and magnificence. And by other writers,* we are told, they destroyed nearly all the churches of Edward the Confessor, to replace them with new ones of their own building.

It seems difficult to imagine that any one who will devote common reflection to this subject, can feel differently impressed : and in pursuing the study a little, it will be found strikingly evident, that all the early architecture of England, namely, the Norman and Gothic, is an exact imitation of that cultivated in Normandy, from whence it has been imported and adopted with the same varieties, and in the same order of succession as there ; with this only difference, that the periods of the rise and

* Saxon Chron. and Henry the historian.

decline of each style, in England, were, in all cases, some years subsequent to those of Normandy, on account of the time each change required, to be made known and brought into use.

All the art and improvements of architecture, as imported by the Normans, were wholly appropriated to churches, monasteries, and castles. I will, therefore, divide my treatise on English architecture into two parts, the first of which shall comprize all that is ecclesiastical; the second the feudal castellated style; together with that which applies to more modern palaces, baronial residences, and public buildings.

ECCLESIASTICAL ARCHITECTURE.

THE NORMAN STYLE.

FROM my preceding remarks on this subject, I naturally assign the rise of the Norman Style of Architecture in England, to the middle of Edward the Confessor's reign; from which period it continued to be practised, until the close of that of Henry II., when it is supposed to have been eclipsed by the general prevalence of the Gothic.

The remains, however, that can, with any degree of certainty, be referred to the reign of Edward the Confessor, are very few. Of the church he built at Westminster, no part now exists: it was pulled down in the time of Henry III., with the exception of a very small proportion, which also entirely disappeared in the following century. And Waltham Abbey, which is so commonly pronounced *a beautiful specimen of SAXON SKILL*, and attributed to his reign, can be clearly proved, by ana-

logical inference, to be considerably posterior to the Conquest.

The first institution that was founded there, in 1062, by Earl Harold, was only for a dean and six canons; which could not, at that period, have produced or required an establishment on so large a scale, as that to which the church in question must have belonged. Indeed, the time requisite to construct such an establishment, would have brought the erection of the church considerably within the reign of the Norman kings, the church being invariably the last part built; and latest of all, its West end, to which the present remains appertain. Besides which, we know, from authentic documents, that Henry II. refounded the institution, and was the first who constituted it a regular monastery; at which time he enlarged the whole establishment, and is very feasilly supposed to have attached the present church. And it is further confirmed, on the examination of the style, and finish of its ornaments; which are such as were not in use at the time of Edward the Confessor.

Stewkely church, Bucks, is also said to be prior to the Conquest; which, I think, needs very little effort to confute: for although we know of no ex-

isting documents to prove its early history, the style is, very evidently, of a much later age; and from its close resemblance to the churches of Iffly, near Oxon, and Avingdon, Berks, must have been erected in the twelfth century, with which period, the former is historically identified.*

The only example I can, with any confidence, attribute to Edward's reign, is the church of St. John, at Chester. It was first founded in 906, by Ethelred, earl of Mercia, but *totally* rebuilt by Leofric, another earl of Mercia, in 1057, a short time after the foundation of Edward's church, at Westminster. The nave is the only part which remains, and is in the plain, heavy, unornamented style, peculiar to that period.

From the Conquest, therefore, Norman architecture may be said to date its most brilliant era in England. William, of course, commanded all the learning, genius, and skill of his country; and the more firmly to fix his interests in England, he

* The church of St. Peter's in the East, Oxford, is also strongly declared to be anterior to the Conquest, particularly the crypt; however, the whole style of every part of it, (by any one who will devote common research to the subject of Norman Architecture,) may, without any difficulty, be identified with Norman inventions and peculiarities; and those too, of the last ornamented style of the Normans.

installed his own countrymen into all the most important and responsible offices of the state, whether military, civil, or ecclesiastical. The numerous prelates, and church dignitaries, that accompanied him, were all men of great talent, and, as I have before observed, profoundly skilled in architecture. The first act of policy, on their accession to power in this country, was to increase their influence, by aggrandizing all the institutions over which they were appointed to preside; and, in consequence, caused all the churches, cathedrals, and greater abbeys of the Confessor to be pulled down and rebuilt, in a style of superior splendor, as well as magnitude;* which style soon became rapidly diffused throughout the whole country. Independent of innumerable other interesting examples, no less than fifteen of our cathedrals retain portions of their architecture, exhibiting all its varied characteristic changes.

The great men under whom it flourished, were all ecclesiastics: namely, Gundulph, bishop of Rochester, from 1077 to 1107; Mauritius, bishop of London, from 1085 to 1108; Roger, bishop of Salisbury, from 1107 to 1140; Ernulph, bishop

* Saxon Chronicle, and Henry the historian.

of Rochester, from 1115 to 1125; Alexander, bishop of Lincoln, from 1123 to 1147; and Henry of Blois, bishop of Winchester, from 1129 to 1169: besides many others, who, in concert with the opulent Norman barons, encouraged the art by founding churches, monasteries, and castles.

Norman architecture, with all its diversifications, as practised in England, corresponds in every respect with that of Normandy: for its particulars, therefore, I will refer the reader to the description already detailed; observing only, that the periods of change were necessarily later, and may be affixed in the following manner. The style of the first, from its introduction into England, until the close of the reign of Henry I., about 1130, during which time it continued to be comparatively plain, though with the occasional introduction of little modifications, and a gradual approach to ornaments; as detailed under the head of Norman Architecture. That of the second period, from the above date, to the end of the reign of Henry II.; which exhibited all the additional changes, and elaborate decorations, as used by the Normans in raising their most splendid structures.

As examples of the first period may be particularly specified, Castle Acre priory, Kirkstall

abbey, St. Botolph's priory, Durham cathedral, Buildwas abbey, and Stewkely church, Bucks.; the latter of which is the most *entire* specimen of Norman architecture in England. As beautiful illustrations of the second period, may be instanced, Harlington church,* Middlesex, St. Peter's, Northampton, Ockendon church, Waltham abbey, Tewkesbury church, the College gateway, at Bristol, Barfreston church, and the South door of Ely cathedral; besides an infinity of others, found embodied with more modern creations, in almost every part of the kingdom.

During this latter period, the Gothic having made its appearance, began to be grafted on the Norman; with which it struggled for the palm of preference, all through the reign of Henry II., when the circular style rapidly declined, and very shortly after entirely disappeared.

About this time, also, were introduced into England, those round churches; of which some few still remain: namely, St. Sepulchre's, Cambridge, the Temple church, London, and Little Maple-

* Harlington church presents a fine specimen of the late ornamental mouldings of the Normans; particularly the crenellated, and cat-head species, crowning the complex chevron work.

stead, Essex. They were raised between the second and third Crusades, by the fanatics of those wars ; who, on their return to England, adopted them, in imitation of the round church of the Holy Sepulchre, at Jerusalem. The one of Cambridge is the oldest. The second was built by the Templars, in 1185 ; and is an instance of the mixed style that prevailed during the period of transition from the round to the pointed : as also the one of Little Maplestead, which was erected by the Knights Hospitalers, in 1186.

THE GOTHIC STYLE.

THIS beautiful and interesting style was introduced, for the first time, into England, by Henry of Blois, when he erected his church of St. Cross, at Winchester, in the year 1130. Henry had been a monk of Clugny, and also, after his establishment in England, was in the habit of frequently visiting his brother Stephen,* at Mortain, in Normandy; which place, as well as Clugny, possessed specimens of the newly adopted pointed style of architecture; and, very naturally, induced Henry to imitate it in erecting his church in England. The novelty elicited equal admiration as in France, and its use became gradually diffused throughout the country. The Norman style, however, continued to be more or less mixed with it, until the close of Henry the second's reign ;

* Stephen was count of Mortain previous to his ascending the throne of England.

after which period, the Gothic prevailed, to the total extinction of the Norman. I will, therefore, consider the lapse of time between 1130, and 1190, the epoch of transition in England, and date the general use of Gothic architecture in this country from the latter period : since which, all the different changes and modifications were regularly imported by the architects of England, in the same succession, and precisely with the same characters, as in Normandy.

The period that includes the peculiarities of the first style, may be fixed from 1190, in the reign of Richard the First, to 1250, the middle of that of Henry the Third ; the examples of which are, Salisbury cathedral, and the chancel of Chetwode church, Bucks. The former is the most perfect specimen of pure, unmixed style, of that period, we have in England ; it was founded in 1220 ; finished in five years ; and furnishes a beautiful illustration of the isolated, double, and triple lancet windows that were used at that time.

The characteristic features of the second style of Gothic, prevailed between 1250 and 1420, in the reign of Henry the Fifth. During this period, all churches and monasteries were repaired and beautified, according to existing improvements, an

infinity of new ones were erected, and England exhibited, in her ecclesiastical and castellated structures, all the luxury and elegance for which this style is so particularly renowned. As the finest perfect examples, may be instanced, the church of St. Botolph, Boston ; St. Nicholas' chapel, Lynn ; parts of Melrose abbey ; of Warwick castle ; of York minster ; the cloisters of Norwich ; the Abbey gate-house, St. Edmund's Bury ; Skirlaw chapel, Yorkshire ! and the crosses* of Geddington, Waltham, and Northampton.

During this period, projecting bays, called Oriel windows, were introduced into England, and derived their appellation from the building in which they were first employed, namely, Oriel College, Oxford. It was, originally, a fine, spacious, monkish erection, established early after the Conquest, but in the year 1268, was given up by Henry the Third to Borgo de Clare, an ecclesiastic of high character, who repaired and embellished it according to the architectural improvements of

* These crosses are a memorial of the death of Eleanor, queen of Edward the First ; and were erected to celebrate the places where her corpse reposed on its road to London, whither she was conveyed for interment. The first was raised in the year 1290, and the others soon after.

the age, and afterwards gave it to Queen Eleanor, who attached to it the French name of *Le Oriole*. French at that time was the court language; hence, the appropriation of a French title; but whether the term has any reference to a place or person, I have not been able yet to discover. Queen Eleanor gave it to her favorite chaplain, *Jacobus de Hispania*, who retained it until the accession of Edward the Second; that king granted the reversion of it to his almoner, *Adam de Brom*, for the foundation of a college, which was established there previous to Edward's death, *Adam de Brom* having purchased the life interest of the occupant, for the benefit of the institution. It was remarkable for a projecting bay window over the entrance, which the monkish architects subsequently much adopted, and distinguished, in honor of the college, by the latinized epithet of *Oriolum*. Every part, however, of the building, as it stood in the reigns of Edward the First and Edward the Second, has totally disappeared, and the present structure was erected on its site, at different times, between the years 1620 and 1642. The finest ancient specimen extant of this style of window, is at *John o' Gaunt's house*, *Lincoln*, built in 1390.

The epoch within which the third style, called

Florid Gothic, prevailed in England, was between 1420 and 1550. If possible, it was carried to more fantastic excess than even in its parent country; and its creations exhibit all the richness and exuberance that tracery, armorial bearings, pierced panneling, and groining, are susceptible of. It partially commenced under Henry VI., but flourished most in the reigns of Henry VII. and Henry VIII.; at the close of which latter, it began to decline into the circular forms of the Antique; arising, as I have already explained, from the gradual introduction of the revived architecture of the ancients.

In the reign of Elizabeth, the forms and decorations of the two styles, namely, Gothic and Antique, became so indiscriminately mingled, that no known Order prevailed; which has rendered it impossible to designate it by any intelligibly expressive epithet.

The examples we have in England, of the Florid Gothic, are numerous, and in good preservation; namely, Beauchamp chapel; King's college, Cambridge; Henry the Seventh's chapel, Westminster; and St. George's, Windsor; besides a great variety of monumental screens, and mortuary shrines; which, during the fifteenth and sixteenth centuries, were wrought in all the pomp of archi-

tectural luxury, and may be found in many of our cathedrals and churches throughout the kingdom.

The age of Henry the Seventh is distinguished by the emblem of his house; namely, the Tudor rose, and portcullis, surmounted by the crown, which are detected in almost all the edifices of his reign. Most of the churches of Somersetshire attest his influence, that country having faithfully adhered to the Lancastrian cause; for which, it ever afterwards experienced the grateful patronage of Henry the Seventh; who, amongst other marks of his favour and distinction, caused their churches to be re-built, or repaired, according to the ornamental style of the age.

With respect to examples of all the various styles of Gothic architecture, England may proudly boast the possession of as numerous and interesting an assemblage of monuments as any country in the world. Whether we look at its larger civic temples, or its smaller parochial churches, we discover remains that serve to illustrate all the characteristic changes of each age.

Our cathedrals, in defiance of the desolating hand of time, the destructiveness of our northern atmosphere, and the sterner assaults of fanatical

reformists, still shew forth, in exquisite beauty, the solemnity and splendor of the style, when coupled with magnitude. As such, the magnificent structures of Salisbury, Winchester, Durham, York, Lincoln, Gloucester, Wells, and Ely, will not fail to elicit the enthusiasm of our admiration; or to be admitted within the same rank of exalted classification, as many of the greatest efforts of art produced by the ancients. They all furnish to the lover of architectural research an inexhaustible fund for study and investigation, particularly the latter, than which there is not a finer or more elegant fabric in the country; it displays an illustration of all the architectural changes in England, and exhibits the whole series of styles that prevailed between the eleventh and sixteenth centuries.

Our smaller ancient churches, in the country parishes, are not only interesting for their style and antiquity, but also for the picturesque locality they frequently adorn, and the numerous interesting monuments they preserve; which latter, serve to record the character and religious customs of our ancestors. It is only to be regretted, that the bad taste of modern renovators, in making repairs,

should be permitted, not only to deviate so totally from the original character of the building, but frequently to close up parts of the ancient structure, which, from the historical reminiscences they excite, civil as well as religious, are a thousand times more interesting than the fancied improvements of projectors, whose genius oftentimes is scarcely fitted for the purpose of erecting suitable supports to the tottering remains of antiquity.

THE REVIVAL OF THE ANTIQUE.

THE period when the taste for ancient architecture began exclusively to prevail, may be affixed to the reign of James I.; and its establishment is due to the talents and genius of Inigo Jones, who rose up to brighten the lustre of our architectural fame. He was the earliest and greatest architect England had, since the revival of the art; and may be considered the best and most perfect imitator of Palladian beauty. Under the auspices of some noble patrons, he travelled through Italy, in the early part of his life, where he studied the models of the Ancients, and cultivated the style and principles of the great Italian revivers of the Antique, Palladio, Vignola, and Scamozzi; from whose works he formed that taste, which, on returning from Italy, he diffused, and caused to be generally adopted, throughout his native country, until his death, which occurred in the year 1651, and is said to

have been caused by grief, for the fate of his friend and patron, Charles I. The edifices that serve to immortalize his name, are those of Greenwich hospital, Whitehall banquetting-house, and St. Paul's church, Covent-garden.

This style continued to be pursued by his successor, Sir Christopher Wren; who first developed his genius in the art in 1663, and encouraged the cultivation of ancient taste until his death, in 1723. He possessed advantages over his predecessor; by the benefits he had reaped from a superior education; and was at once a perfect gentleman, a refined classic, an astronomer, and an eminent architect. To attest the latter, which is our more immediate object, it is only necessary to mention, St. Paul's, St. Stephen's, Walbrook,* Oxford

* The church of St. Stephen's, Walbrook, though a beautiful specimen of the art, is hardly known to exist, by the generality of Englishmen, or even of Londoners. It is, however, reputed Wren's masterpiece, and is famous all over Europe: and such is its striking architectural merit, that it has ever been an object of the highest encomium amongst foreigners who have visited our country: on one occasion of which, it elicited, in a moment of enthusiasm, the following ejaculation from the celebrated Canova—"If ever I am induced to return to England, it shall be to indulge in another view of St. Stephen's, Walbrook, and Waterloo bridge."

theatre, St. Mary Le Bow, St. Bride's, and St. Michael's.

The above two names will never fail to excite our highest admiration; yet, I fear, they complete the scanty list of architects England is entitled to enrol amongst the eminent men who have shone in that art. From the reign of George II., the taste for architecture, as a fine art, gradually sunk into corruption; and no uniform style can be said to have prevailed since that period, which our posterity will be enabled intelligibly to designate. Gothic, Roman, and Grecian, all are practised, and not unfrequently blended, without exhibiting one particle of that pure and classic taste, which can only emanate from a refined and well-informed mind.

ON ANCIENT CASTLES.

INCLUDING

A DESCRIPTION OF THE STYLE PECULIAR TO
MORE MODERN PALACES, BARONIAL RESI-
DENCES, AND PUBLIC BUILDINGS.

THE advances made by mankind, in the progressive march of civilization, will, generally speaking, be found very distinctly manifested, and perfectly illustrated, by the style of architecture adopted, either for the purposes of defence, or domestic convenience; every change of successive ages being dictated by improvements, founded on some principle: first, of protection and comfort; and, lastly, of luxury and splendor. And the study of this branch of knowledge, as applied to general history, is calculated to diffuse a considerable portion of light on the character of a nation; therefore is entitled to more universal notice; than that of the mere architectural student. I intend here,

however, to confine my description to Castles, and old Baronial Residences; which, until a very late period of English history, may be said to include the military and domestic system of architecture, as practised by our ancestors.

The earliest castles of any importance, established in the country, were those of the permanent stations, or walled castra, of the Romans, which were formidable, both with respect to their solidity and extent. The three greatest, that furnish us with extant examples, are those of Richborough, Porchester, and Pevensey. The first is the best preserved, and enables the observer, with a little pains, to trace the chief characteristic features of the fortress. The second is considerably more defective, having been continued as a place of defence in succeeding ages, and now presents additional specimens of military architecture, of every period, from the Normans to the reign of Elizabeth. Similar alterations have changed the character of Pevensey, and it is even doubtful whether any part of the original building exists.

The paucity of Roman places of strength and security, that have been handed down to us, is accounted for, by the system of destruction pursued by the Saxons, who, during their invasions,

razed all the Roman fortresses, to secure themselves from any efficient means of opposition on the part of the natives. However, on their final settlement in the island, they neglected either to repair them, or to build others, for their own protection; hence the country became open and defenceless; which circumstance gave encouragement to the predatory incursions of the Danes, and caused the long chain of calamities that followed during the Saxon reigns.

Alfred was the first who, perceiving the necessity of guarding against foreign aggression, constituted it an act of national policy, to build castles for the protection of his country; but the structures he raised in that style, were weak edifices, constructed for the most part of wood, little calculated to resist the destructive effects of time, and much less the violent assaults of his Danish enemies, who dealt with them in the same manner, and for the same reasons, as the Saxons did those of the Romans.

Although the Danes succeeded, for a short time, to the dominion of England, their predatory habits, and uncertainty of tenure, arising from their unsettled state in the country, render it very impro-

bable that they built any thing of magnitude or importance in the way of castles: however, they retained two or three strong holds, which they fortified, and still give name to the more durable specimens of art, subsequently founded on their sites by the Normans.

The deficiency of castles and fortified places, in Saxon times, is pointedly remarked by all the Saxon annalists. Mathew Paris, Hoveden, William of Malmsbury, and the Saxon Chronicle, all impressively impute to that evil, the necessity of Harold's risking the fate of England on the issue of a single battle; and, at the same time, the comparative ease with which the Normans gained the island. The Conqueror, too, was evidently sensible of the facility this defect gave him, in overcoming a people that were by no means less spirited and brave than his own countrymen; consequently lost no time in remedying the fault, by establishing places of strength, and building castles throughout the country, that might serve to protect his own dominion against internal insurrections, or foreign aggressions. The more firmly to fix his power, he parcelled out lands and estates amongst his most faithful Norman adherents, to

whom he granted the lordships, with a licence to erect a castle; which castle became the baronial residence, as well as fortress, of the manor.

Hence, the first introduction of the Norman castles; and such was the tyranny, avarice, and rapacity of the baronial vassals who commanded them, that incessant insurrections were excited amongst the oppressed Saxons, at the commencement of William's reign; to counteract which, he determined so to fetter his conquered subjects, that future resistance should be impracticable; therefore deprived them of all public offices, and political privileges; confiscated estates and property to such an extent, that in less than twenty years, nearly the whole landed property of the country was transferred to Norman possessors, (a territorial revolution we find indisputably attested in the records of Doom's-day book,) each of whom erected a strong hold, both for the defence of their persons, as well as the rights they had thus acquired.

Mr. King, in his Treatise on Castles, would give us to understand, that some of our specimens are entitled to considerably greater antiquity than the Norman reigns. But, notwithstanding every credit is due to his diligent researches on the subject,

and the accuracy with which he has observed and delineated the individual features and characteristic details, I cannot help disagreeing with him, in toto, with respect to the inferences he draws, as to their general history and origin.

On all occasions he appears pertinaciously bent on attributing to the Saxons every edifice of antiquity, whose origin is not authentically proved by some existing document. Indeed, he designates Norman architecture in general, a mere imitation of that which is Saxon. Conisburgh castle, and Castleton, he most erroneously refers to a very early period of Saxon history ; the former, because it bears a Saxon name, is on the site of a fortified place, held by Hengist, and has within it a niche, by him supposed, for the enshrining their heathen idols, previous to Christian conversion. That niche, however, serves totally to subvert his hypothesis ; it contained the image of the Virgin, and supplied the place of a chapel, which, afterwards, the Normans built in the outer Ballium, when fortifications were enlarged. Besides, the head of the niche is trilobed ; a form I have already described, as first adopted and introduced in the North of Europe, by the Normans. The one at Castleton, he describes to be of immense antiquity,

because of the herring-bone masonry discovered in its walls ; one of the strongest proofs that could be advanced in favor of its Norman origin.

The modern Norman antiquaries at Caen, particularly Monsieur Caumont, in his Essay on the Architecture of the Middle Ages in Normandy, identifies the common use of it in their buildings ; and says, “ This species of masonry, adopted in Norman architecture, principally merits our attention. When flat or rough hewn stones were used, they were placed alternately to the right and left, from which circumstance, this mode of construction is termed *maçonnerie en arête de poisson* ; which, he further says, was abandoned when the Gothic style was adopted.

The sites the Normans selected for these castles, were, as in their own country, such as they deemed most eligible for the purposes of protection and defence, namely, on some lofty position, commanding the immediate vicinity ; as the brow of a rocky eminence, over a river, or near the sea ; and when the locality did not admit of either, on a high, abrupt, artificial mound, raised for the purpose.

The general character of the whole may be described as follows :—A broad deep moat was

dug round the whole area of the part destined for the fortress; and if the site was not sufficiently rocky and precipitous, the earth excavated from thence, was employed to form the mound upon which the castle was built. The castle was from four to five stories high; generally speaking, round; composed of prodigiously thick walls, with a hollow shaft down the centre, and longitudinal narrow loop-holes, for windows. The ground floor was without light, and made the dungeon for prisoners. The second, was a large vestibule, for the guards and attendants of the lord, or baron, and contained the principal entrance to the castle; with which, a long, narrow, and steep flight of steps communicated from the bottom. The third was devoted to the entertaining state apartment; and the upper ones to other domestic accommodations.

The area, called the ballium, was surrounded by a high, thick wall, with a battlemented parapet, from whence to eject missiles; and flanking towers, at different distances, along the sides. The entrance gate had a tower on each side, with a portcullis, and draw-bridge, which communicated across the moat, with an antemural defence, called the barbican.

As examples of the first Norman castles under the Conqueror, may be mentioned, those of York,* Nottingham, Lincoln, Castleton, Conisburgh, &c. of which sufficient remains still exist to satisfy the foregoing statement. But the progress of art, and the refinement of the times, led to considerable improvements; and, even during the same reign, the great ecclesiastical architect, Bishop Gundulph, manifested his skill in the military

* William built two at York, one only of which remains, known by the name of Clifford's Tower. Those of Nottingham and Lincoln, he raised about the same time (1068), to keep the people in awe. Oxford castle was built by one of his followers, Robert D'Oyley, in 1071. Conisburgh castle, totally rebuilt by William De Warren, to whom the Conqueror granted the privileges attached to it, besides the jurisdiction over numerous towns and villages. Castleton, by William De Peverell, natural son of the Conqueror: its appearance is strikingly picturesque, being situated on the summit of a high impending rock, overlooking that splendid work of nature, called the Devil's Cave. One was built at Newcastle, by Robert, son of William the Conqueror, who was sent by his father against the Scots; it gave rise to the name of the town.

Heddingham Castle, which is an excessively interesting fragment of Norman architecture, in this style, was built by the De Vere family, to whom William transferred the manor from its Saxon proprietors. Roger De Buisley, another of his followers, obtained from him the manor of Tickhill, in Yorkshire, and built that castle.

branch of the art, by introducing many changes, with such taste and judgment, that he may be said to have not only augmented the security, but the splendor of Norman fortifications. The Tower of London, and Castle of Rochester, (particularly the latter,) afford the most perfect illustrations of his exertions and architectural science. From his time, castles assumed a square, instead of round, form.

The spirit for building castles was kept up by the constant disputes for the succession, in the following reigns; and William Rufus added to the number, many of great strength, such as those of Cardiff, Tonbridge, and Colchester. The first he erected in 1090, and devoted it to the incarceration of Robert, duke of Normandy. The one of Tonbridge was built by William De Clare, on the same plan as the one of Briony, which Duke Robert had totally destroyed. Colchester castle was erected by Eudo, the steward and favorite of William Rufus; who having founded there the abbey of St. John,* made Colchester his residence,

* The gateway is the only part of the abbey which remains; and by many persons is considered to be the most ancient relic in Colchester, because, as stated above, the abbey was the first place founded by Eudo; but the gateway

and raised the castle as a place of security; hence the importance Colchester subsequently acquired.

By degrees, the whole establishment of fortifications became encreased; an outer wall and balium were added; more comfortable dwelling apartments were erected around the inner wall; and the more luxurious barons retained the original round castle of their ancestors, merely as a place of strength, whence they retreated, in case of emergency, or siege, and which they denominated the keep of the fortress.

Kenilworth castle was founded by Geoffry De Clinton, to whom Henry I. granted the estate. Its original keep still exists, but was subsequently so surrounded by additions and improvements, that it now exhibits remains of all the architectural changes, from the reign of Henry to that of Elizabeth.

The mania for building castles, however, never prevailed to so great an extent in England as during the turbulent reign of Stephen. According to the Saxon Chronicle, no fewer than 1115 were

was of very subsequent erection, as may be plainly seen by the style, which is in the pointed forms of the Gothic, consequently, must have been raised subsequent to the adoption of pointed architecture.

raised in the course of nineteen years. The nobles and haughty barons, taking advantage of the unsettled state of the kingdom, built themselves each a strong fortress, and excited feuds in the nation for the purpose of reducing the prerogative of the king. The dignitaries of the church even sought security, by building themselves castles; and Alexander, bishop of Lincoln, and Roger of Salisbury, added to the number.

Those of Newark,* Berkeley, and Kenilworth, are of this period: the first was erected by Alexander of Lincoln; the last, by Roger de Burgh, into which, the four knights who slew Thomas à Becket, retreated for defence. It was rebuilt and enlarged by Henry III. The greater number of the castles erected during the reign of Stephen, are not so perfectly solid as those of his predecessors, on account of the hurried manner in which the character of the times rendered it necessary to build them; and that, in addition to the destruction of many of them in the following reign, will explain the existing paucity.

* Berkeley is one of the best relics we have of an ancient feudal castle; though it is mingled with large portions that may be referred to the second and third Edwards, and a small part, namely, the kitchen, built by Henry VII.

Henry II., sensible of the danger and disadvantages attending the unlimited building of castles under Stephen, immediately on his accession, not only deemed it necessary to raze many fortresses, but enacted a law, to prohibit the building of others, without an express licence from the king, called "Licentia Crenellare." Those, however, that rose up under *his* reign, were of greater splendor and dimensions, than had hitherto appeared; of which the magnificent structures of Norwich and Basing, erected in 1176 and 1177, are beautiful examples, and contain all the rich and elaborate details of the last style of Norman architecture. Henry totally rebuilt Dover castle;* the present great keep of which is by him, and is the most ancient part of that fortress now existing.

Henry III. also enlarged and repaired many castles; but the next visible improvement, of any importance, in this style of architecture, is manifested in the superb piles of Edward I., who introduced many refinements and civilizations. On

* Dover castle was first made a regular, solid, defensible fortress, by Earl Godwin; was afterwards a little added to, by Gundulph; but, as above stated, totally rebuilt by Henry II.

subduing Wales, in 1284, that prince erected strong castles in all parts of the country, to overawe his newly-acquired subjects; which accounts for the numerous castellated remains that are found strewed over Wales. The best, and most perfectly preserved, are those beautifully picturesque and imposing ones of Conway,* Caernarvon, Caerphilly, and Beaumorris. They were built every way in a more advantageous style, both with regard to grandeur as well as convenience; they contained great halls, and more stately apartments, with a variety of lofty towers round the edifice, which gave a more noble and princely appearance to the whole.

In this reign many of the early castles were altered and enlarged in the same style; Kennilworth was entirely rebuilt by John o' Gaunt; and indeed a general taste for magnificence, in the accommodations of royal and baronial dwellings, began to be diffused throughout England. Hence succeeded the Castle Palace, in the time of Edward III.; until whose reign, from the accession of William the Conqueror, the dwellings of princes

* Those of Conway and Caernarvon were built in 1284; that of Beaumorris in 1294: previous to this time, all the Welch castles were of wood.

and nobles, were regular fortresses, rendered necessary for their personal safety, on account of the tyranny and oppression they exercised over their enslaved subjects. The monarch, however, having by this time obtained more permanent security on the throne, and the nobles in their landed possessions, began to build more for the arrangement of domestic luxury, and splendid ostentation. Hence defence becoming nugatory, the mere fortress was abolished, and the magnificent castle palace introduced, which, according to the architectural improvements of the age, was now built in the pointed style, with windows, and doors, of increased dimensions, as well as numbers.

The keep being the original castle, and the principal feature from which all other additions in the castellated style have emanated, still constituted an ostensible part of the newly-constructed palace, and rose up, like an elevated watch-tower, to overlook the rest of the pile; which consisted of two or more quadrangles, with embattled towers, surrounded by a moat, and draw-bridge, from the great gate of entrance; which latter was defended by a portcullis, flanked on each side by a strong tower, as in the more ancient castles of the Normans. The observance, however, of all these

forms, peculiar to regular defence, as practised by their ancestors, now, on account of an improved mode of warfare, and the invention of powder, possessed no positive means of resistance; therefore can alone be attributed to the encreasing love of splendor, luxury, and form.

In this style, Edward the Third erected the noble palace of Windsor; which, soon after, became an object of imitation amongst the more affluent branches of the nobles throughout England, who produced the magnificent mansions of Spofford, Naworth, Haddon Hall, Knowle, and Penshurst.

To these venerable piles succeeded, in the following reign, the castellated and turreted edifices of Bolton castle, the more superb one of Alnwick, and the still compact and princely structure of Warwick.* But almost all our early castles in

* Warwick is, originally, of Norman erection, under the Conqueror. Doom's-Day Book records the assigning a strong hold to that place, to which the king appointed Turkhill governor, with a command to fortify it; he afterwards made Henry De Neuburgh governor, and created him earl of Warwick. In the reign of Henry the Third, it was a place of great strength and importance, but, in a few years after, was nearly demolished by the governor of Kenilworth, who attacked it; and it was not repaired again until the reign of

England, suffered such lamentable devastation, from the alternate violence and rapacity of parties, during the thirty years of dissension and bloody war between the rival houses of York and Lancaster, that few, or, indeed no, entire specimens are left us to guide and facilitate our judgment; therefore, what with the destructive influence of time, political revolutions, and changes in the mode of building, it cannot be surprizing if the antiquarian finds difficulties to contend with in his architectural researches.

In the reign of Henry the Sixth, architectural ornaments became more generally adopted in baronial mansions: such as at Caistor, Norfolk. The door ways and windows accorded with the enriched style of the age; to which may be added another peculiarity that originated in this reign: elegant groups of chimneys, whose shafts are beau-

Edward the Third, when the Beauchamp family totally rebuilt it; and it is now one of the most beautiful and perfect of the kind we have in England; presenting, in its exterior, a noble specimen of the ages of feudalism and chivalry. Many subsequent alterations, however, have taken place, which retain the architectural character of the age in which they were made. One of its finest, and most prominent features, is Cesar's tower; its parapet is crenellated, and affords a fine example of the machicolated corbelling.

tifully and highly ornamented in a variety of curious devices, as those of Eton college.

East Basham Hall, Norfolk, illustrates the age of Henry the Seventh;* the residences of noblemen still continued to be castellated, turreted, and encircled with moats; the love of ornament increased; the enriched Gothic adorned the most prominent features; and the decoration of chimney shafts was carried to excess: as seen in a beautiful group, consisting of ten, at the above mansion.

The same predilection, in favor of the decorative style, succeeded in the reign of Henry the Eighth. The baronial edifices, however, of this age, lost their apparent character of the fortress, and were composed of merely a quadrangular pile of high buildings, with a handsome tower and gateway; such as the beautiful seat of Layer Marney, Essex, which was erected about 1523.

But an event occurred, under the dominion of the Eighth Henry, that gave rise to quite a new era in the architectural style of our noble resi-

* After this period, places of more substantial and effectual defence were adopted; such as Sandown, Sandgate, and Walmer castles. Forts, and batteries, were constructed, in such vulnerable parts as were deemed necessary to repel foreign invasion by water.

dences; namely, the dissolution of monasteries; many of which, at the close of his reign, fell into the hands of royal favourites and other noblemen, who, with some little ornamental alterations, converted them into dwelling-houses. In the reign of Elizabeth, these monastic abodes became very generally imitated, and produced that style, commonly known by the denomination of Elizabethian; which is distinguished by the following characteristics:—The body of the building is composed of three sides of a quadrangle; the attics of which are surmounted with a variety of pediments, either acute angled, trilobed, or varied at the sides, with alternate arcs and right angles, terminating at the summits with circular pinnacles. The windows are small, in the conventual style, and somewhat in the form of bays; and the chimneys are grouped as in the preceding reigns, but totally devoid of ornament. The best instances I know, are those of Oxnead Hall, and Holland House, which afford the most perfect examples of that species of mansion.

The baronial dwellings of James the First, very much resemble those of Elizabeth, but were more ornamented, and the windows more oriel. Ornamental towers were carried up from the central

portico, above the roof; and ballustrades, round arched arcades, together with other antique forms, began to be introduced: for the revival of Ancient Architecture commenced about this period, under Inigo Jones. Blickling Hall, and Woolaton Hall, are specimens of this period. The lower part of Holland House, also, was altered in this style, by Inigo Jones, the great restorer of the Antique; who, in the following reign, caused the general adoption of Roman and Grecian forms: on which subject I have already commented; therefore, will only mention the civil structures erected by him and his successor, Sir Christopher Wren. Of the former, the most finished are Whitehall, and Wentworth House, Yorkshire: the most valuable examples of his skill in this style being the numerous designs he left, of buildings he never was able to accomplish. Of the latter, Chelsea and Greenwich hospitals, with the modern part of Hampton Court, are the principal efforts.

Since these two great men influenced the taste of architecture in this country, it seems to have progressively declined; and, as I have already intimated, we are now every where surrounded by the most abortive attempts at Roman, Grecian, and Gothic; all of which are practised, as if bid,

ding defiance to any prescribed rules of the Ancients. No uniformity of style prevails, that can be said to regulate the taste and judgment of the student, or general observer.

Gothic, during the last fifty years, has been again much resumed in both ecclesiastical and civil edifices; but, in such a manner, and with such variety of feature, as corresponds with none of the characteristic styles assignable to any period of that system of building amongst our ancestors. No two fabrics can be found to resemble each other, or that have been erected and regulated, (inasmuch as the general arrangement and collocation of ornamental detail is concerned,) on such fixed principles, for which we have any known precedent; all being projected according to the capricious, fantastic, and whimsical designs of architects, who seem to have each a style of their own, and whose silly vanity has precipitated them into the folly of endeavouring to distinguish their otherwise obscure names, by the introduction of something new; whereas, every day's experience in the art ought to make them sensible of the fallacy of such a notion, and to impress them with the conviction, that the more closely they can adhere to the imitation of ancient art, the nearer

they are likely to approach the beau ideal of perfection.

If Grecian Architecture be attempted, it is without any regard to the symmetrical proportions, or that chaste purity and simplicity of style, which so pre-eminently ennoble the models of antiquity. The Orders are oftentimes mingled, and the ornaments of one, indiscriminately grafted upon those of another; and the whole effect frequently altogether destroyed, by some unmeaning appendage that has no reference to the general plan of ornament or utility.

At the same time, it cannot be said that we are wanting in talent; many of our architectural works of utility contradict the idea, and strongly evince our claim to the acknowledgment of both mathematical science and mechanical ingenuity: for instance, Waterloo Bridge, the Tunnel, the numerous splendid suspension bridges, and Plymouth Breakwater; together with innumerable others that might be mentioned. No! it is taste that is so deplorably deficient, in the ornamental branch of the art: and to which I, therefore, more particularly direct my attention and observations. To that department we must look, in the present age of change and renovation, for the improvement of

our provincial towns, and the establishment of that exterior grace and dignity, which ought, unquestionably, to distinguish the metropolis of; an empire like that of Great Britain.

But taste, decidedly, does not appear to keep pace with our ambition, luxury, or expense. We in vain look for the ornamental elegancies that are held up to us for imitation by the Grecian school. We may endlessly gaze on the structures that are every day rising up, without either the imagination being awakened by classical associations, or the feelings being impressed with those sensations, that can only emanate from a true sense of the sublime and beautiful.*

However, the instability of the papier maché system of building we are adopting, will effica-

* I feel aware that I shall be pronounced fastidious, and that the present metropolitan improvements will be urged against my opinion; but, although buildings, when they combine the advantages of order, magnitude, and space, produce admiration in the eyes of general observers, it does not follow they will bear the test of architectural scrutiny. I freely admit we may boast the possession of a few exceptions to the general rule; the principal of which, is the beautiful and classically elegant church of St. Pancras; a structure that will ever serve to record the architectural skill and talents of the Messrs. Inwood.

ciously prevent our shame descending very far to posterity; for, little more than half a century will suffice, to dilapidate the whole, and sweep away even the recollection of the style peculiar to the present epoch of English history.

Every where are we reminded of our national defect. The public monuments we are erecting, seem more calculated to provoke the criticism of the most ignorant *passant*, than to evoke the ardor and enthusiasm of the patriot, by the merits of illustrious men they *ought* to display.

In one place, we have a public gate, whose attic records a most ridiculously inapplicable event of Grecian fable, executed too in a vile starched style of mezzo relievo, more resembling the impressions from a culinary butter stamp, than an effort of the sculptor's chisel: and opposite to it, at a short distance, (*a very suitable accompaniment*,) a naked colossal male statue, raised by the ladies of England,* to celebrate the achievements of the greatest warrior of modern times!

* How much more elegant and appropriate, and at the same time would have reflected infinitely greater credit on the taste of the female conclave, who sat on the particular election of this subject, if they had decided on an equestrian statue of the Duke, similar to the one of Marcus Aurelius, at the Roman capitol; or a pedestrian one, like that beautiful

But we are told, forsooth, that we *ought* to admire them; the one being a fac simile of a work of Phidias, (which is dubious by the bye,) in Rome, and the other a copy from the Elgin marbles. What association, however, can there exist between a colossal statue of Grecian art, (whose subject is unknown, therefore can offer no appropriate symbol, or significative type,) and the hero of Waterloo and the Peninsula? or, in the other case, between the battle of the Lapithæ and British deeds of valor?

What a dearth of taste and imagination—what a barrenness of conceptive genius, does it betray! Such historic discordances would scarcely fail to

and classical one of Blucher, at Berlin, placed on a suitable pedestal, adorned with bas reliefs, representing the principal feats by which the hero gained his glory!

The four sides, also, of the portal attic, might have been more classically graced, by an illustration of some of our brilliant victories, naval and military, or the apotheosis of eminent men, whose genius or virtues have merited the gratitude and admiration of the state. The display of such aubjects would answer the two-fold policy of improving taste, and strengthening the feelings of national pride, amongst the most plebeian as well as the higher ranks of observers; they would animate general sentiments of patriotism, and kindle the flame of martial enthusiasm, in the youthful hearts of those who are destined to become their country's defenders.

call forth the wrathful indignation of a parish schoolmaster!

Is there no originality of idea amongst us! are we ever to continue enslaved copyists, reduced to the necessity of illustrating English greatness, and bravery, by Grecian battles and Pagan processions! Cannot we boast of any artists with sufficient mind to conceive, or skill to execute, a representation of the glorious actions which immortalize our own country, and belong to our own times!

Where are all the naval, as well as military, exploits, that emblazon the page of our English history! Do they not deserve to be handed down to posterity! and are they not worthy of being recorded in public, as a stimulus to the virtues and energies of rising generations!

There are few, I imagine, who will not unite with my ejaculations of astonishment and regret, that we should rank so low in one of the most laudable refinements of a civilized nation, namely, a taste for so important a branch of the fine arts.

How much more classically ornamental, and more expressive of a nation's pride, if the gates to our public walks and rides, triumphal arches, and other national monuments in the metropolis, were decorated with such subjects as might serve

to keep alive the merits of our illustrious warriors, statesmen, and literati! Such was the sole original intention of monumental objects, amongst the Ancients. Besides, according to the established rule in forming our estimate of all objects of taste, that is most worthy of admiration, which combines, with ornament, the useful purposes of society.

I trust it will not be deemed, that in my praise of the art to which I have devoted the observations of the present work, I have attached greater importance, than it is fairly entitled to. We are fully justified, I think, in considering it one of the nobler branches of the fine arts, since it embraces the manifest advantage, of providing the comforts and conveniences of mankind, as well as beauties and elegances, in the exterior decoration of cities.

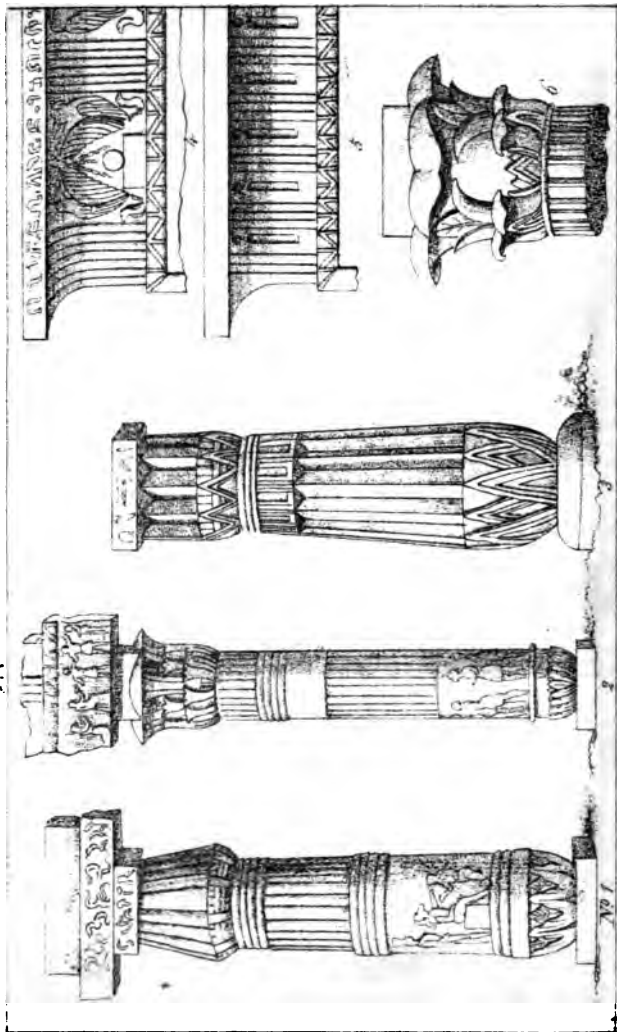
I need not seek illustrations for a truth, so obvious to every one; nor will it be necessary to recall to the recollection of the more intelligent part of the community, how much it has been dignified by antiquity, and celebrated by the greatest poets, as well as historians; hence, can neither be deemed a science unworthy of our attention and admiration, or incompatible with the studies of the most refined mind.

In conclusion, therefore, I will express my warmest hope, that we may soon hail the era when, by cultivation, combined with experience, the Architecture of England will have attained such excellence, as to be placed in rivalry with that of the Ancients; and that its projectors may speedily pursue the same path that led to the fame and glory of Athenian art.

THE END.

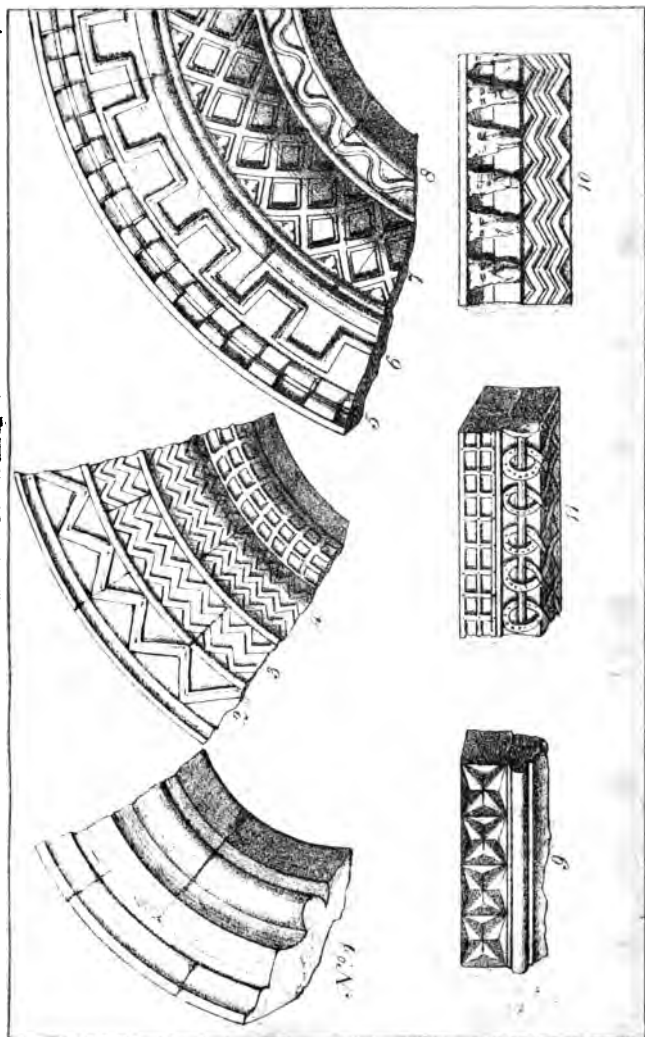
Egyptian Columns and Cornices.

Pl. I.

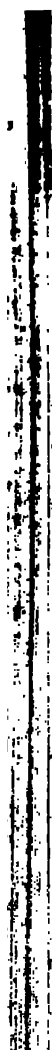


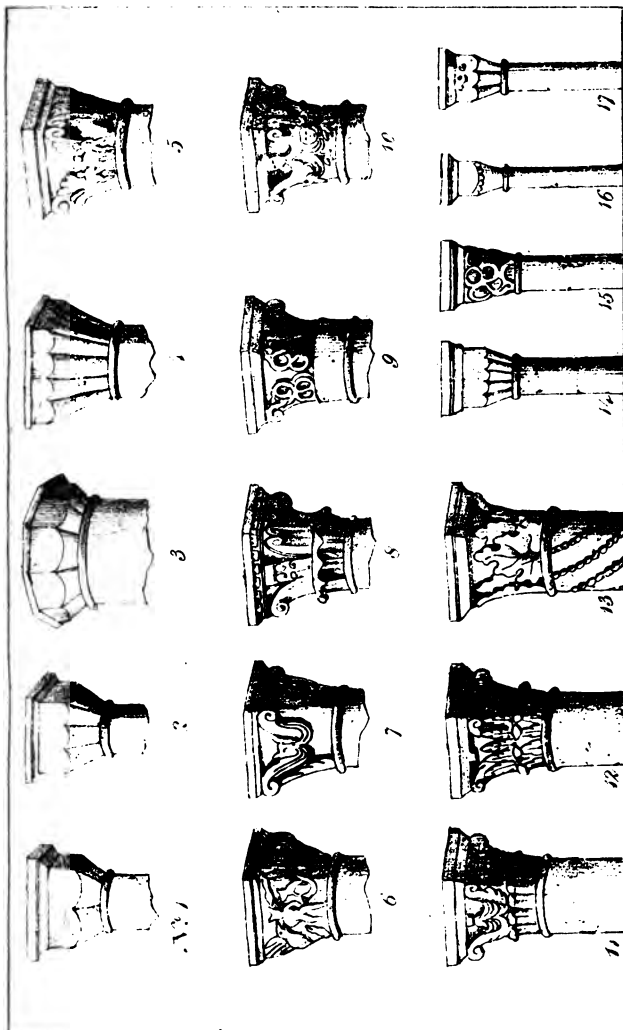
1. From the Temple of Hieroglyphs. 2. From the Temple of Hieroglyphs. 3. Temple of Memphis in the Island of Elephantine.
4. From the Great Temple at Thebes. 5. Temple of Apollinopolis.



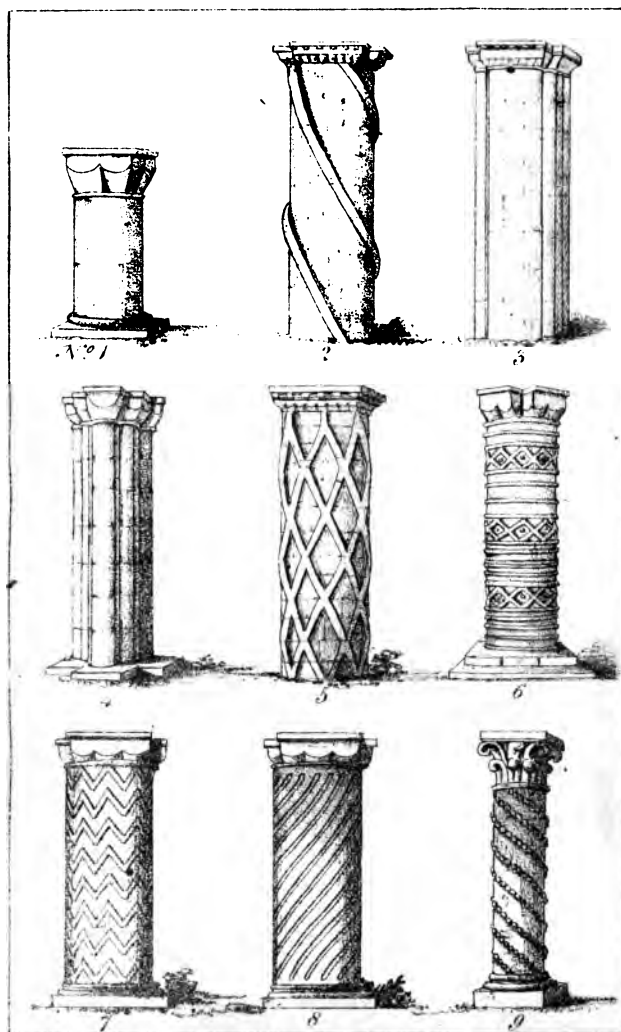


N^o. 1. Plain Mouldings. 2. Single Chevron or Zig-zag Work. 3. Double do. 4. Triple. 5. Beils or Legend. 6. Crene-
-tooth. 7. Diamond. 8. Fester. 9. Astrucal. 10. Cat-head or Beak Moulding. 11. Platted Moulding.

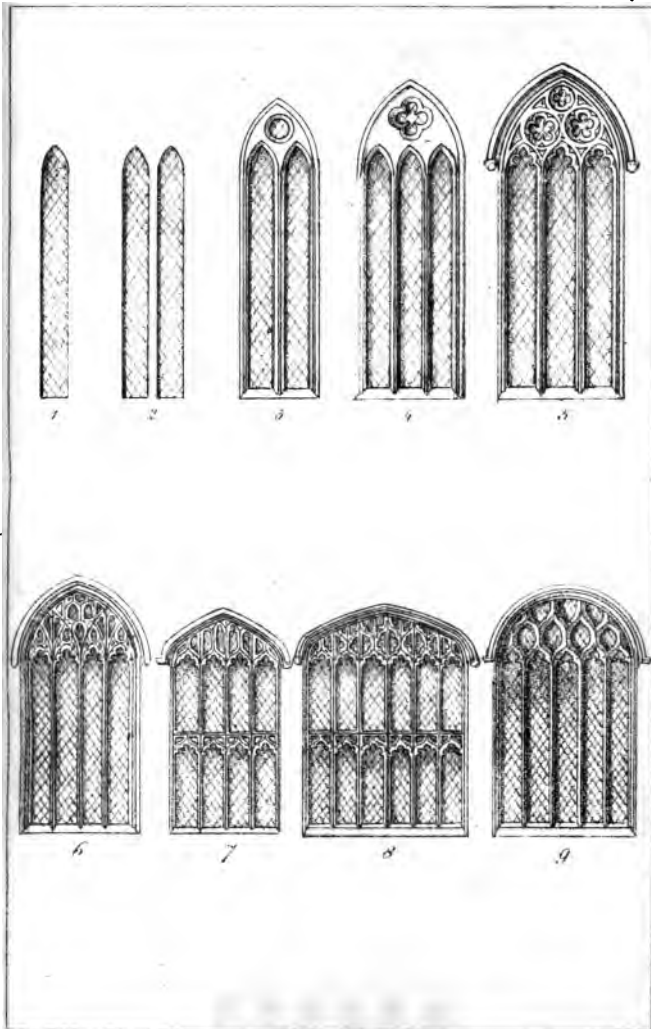




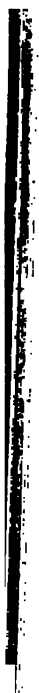






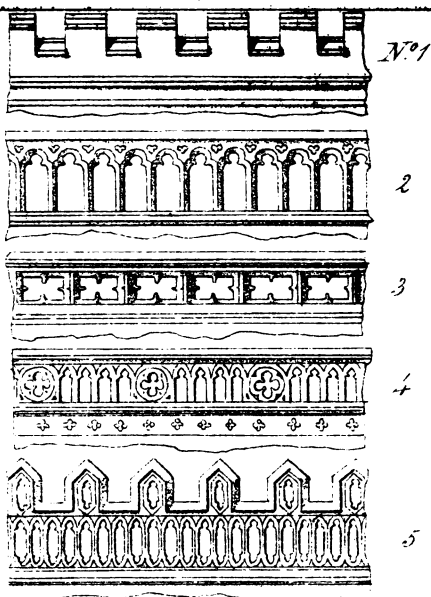


N^{os} 1, 2, 3, 4 of the first style. N^{os} 5, 6, second style. N^{os} 7, 8, 9, third style

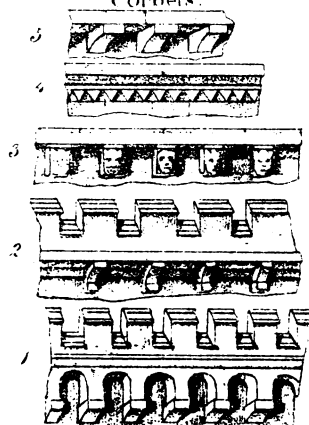


Parapets.

Pl. 8.



Corbels.







1



